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Portrait by Ira C. Hill

KITTY CHEATHAM

A NURSERY GARLAND

Woven by

KITTY CHEATHAM

Pictured by

Graham Robertson

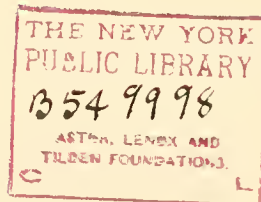


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AFTERGLOW

THE
AFTERGLOW
OF THE
DAY



GEORGE WASHINGTON, *the father of our country*

“Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven.”



TO THE GRAND LODGES OF THE UNITED STATES

This print represents THE DISTINGUISHING CHARACTERISTIC OF MASONRY, CHARITY bestowed on proper objects.

“Let us raise a standard, to which the wise and honest can repair; the event is in the hands of God.”—*George Washington.*

“*Blessed are the pure in heart; for they shall see God.*”





HOPKINSON'S song, 'My days have been so wondrous free,' 1759

A loving greeting to You, dear Francis Hopkinson! Welcome to our Garden!—K. C.



My days have been so wondrous free
The little birds that fly
With careless ease from tree to tree
Were not so blest as I.

Ask gliding waters if a tear
Of mine increased their stream,
And ask the breathing gales if e'er
I lent a sigh to them.

THE utmost simplicity, spontaneous childlike joy, purity, beauty of rhythm, inspired our first national expression in music, the little song entitled, *My days have been so wondrous free*, which was written for and dedicated to "the young, as a study for the clavecin." The composer, Francis Hopkinson, was a signer of the Declaration of Independence, and an active member of the Convention of 1787 which formed the Constitution of the United States. He was a close

friend of Washington, to whom the first copy of the song was sent. Washington's flute now rests tenderly at Mount Vernon on the little spinet of Nellie Custis. The song sings of the birds, trees, brooks, zephyrs, and ends with a dainty, delicate dance movement which suggests the purest rhythm and grace. This spiritual sense of grace and rhythmic joy is at the root of all creation, and all true art expresses it. "The fruits of the spirit are love, peace, and joy."

Francis Hopkinson and James Lyon. O. G. Sonneck, Printed privately, 1905.

America triumphant under God and His Christ. Kitty Cheatham—G. P. Putnam's Sons.



Afterglow

THE new year comes, beloved children, a tender nursling springing from a glowing rainbow of promise, whose wonderful *new* lights and colors bring a gentle benediction and touch with exquisite RADIANCE, every living thing, from the tiniest sparkling dew-drop to the grandest symphony.

What a lovely, joyous word is RADIANCE! It sounds like a dancing ray with "I" in the middle. The "I" is the whole world which is singing and dancing and calling: "I am God's happy child!" God is Life and everything is living; God is Love and everything is loving. Everything! The sunshine, the birds, flowers, animals, trees, mountains, brooklets, the children—big and little; *everything* is a ray, or idea or thought or *child* of God, springing from radiant Light and harmony, the tender Father-Mother Love, which is ever brooding over all and singing to Her child:

Lullaby, lullaby, mother-love sings
Over the cradle of peasant and kings,
"God is the Father and Mother of all,"
This is Christ's message to great and small.
Love clothes the lily in radiant white,
Love feeds the lambkins, and guards through the night;
Love broodeth over each hamlet and hall,
Love never faileth, but careth for all.*

Each child or ray or *thought* comes forth a triumphant herald of the *new* era, a tender messenger, bringing us the transfigured message that this radiant child of God—the whole universe—is itself a beautiful song of perfect harmony and rhythm. The harmony and rhythmic *thoughts* of Love and Truth, which make us grateful, truthful, kind and thoughtful of others, are the notes in the key of Life. When we strike them in *unity*, we sound a wonderful chord, whose heavenly harmonies we must make known to all of "His little ones." These harmony *thoughts* are also little lamps, filled with the oil of Love. They shed a tender light which puts out the inharmony and darkness of unloving, unliving, untruthful, ungrateful *mortal thoughts*, which bring discord and *seeming* death.

This new flower, or chapter, in our NURSERY GARLAND has sprung forth to remind us that our "wondrous day star" has led us, with its gentle beams, with its sweet shepherd presence, safely and quickly to the young child, America Triumphant. We are very grateful to the faithful guardians of her childhood, to the "angels" who ministered unto her. Tenderly and reverently, we open the gates of our Garden of immortality and

*Love's Lullaby—Augusta E. Stetson, C. S. D. G. Schirmer, Inc. (See page 145)

welcome into its precious fragrance our "wise men," George Washington and Abraham Lincoln.

They smile upon us and say, "We have always been in your garden. The Love *thoughts* are melting away the mist which seemed to hide us."

You remember, beloved ones, that nineteen hundred years ago, the disciples whom the dear Christ Jesus called his "little children," saw the light of Love reveal to them the two prophets, Moses and Elijah, in the beautiful RADIANCE of immortality; so we, to-day, through the radiance of Love must dissolve the shadows of false *mortal thoughts* which would try to hide from us our two loved prophets, George Washington and Abraham Lincoln. They not only loved little children, but were "as little children," and they proved their childlike trust in our Father-Mother God by turning always to the Light of ever-present Love in every hour of America's need. This is why the names and presence of George Washington and Abraham Lincoln are eternally linked by God. There was so much "oil" in *young* Abraham Lincoln's "lamp" that God spoke through him, when he, Lincoln, said:

"Washington is the mightiest name on earth—long since mightiest in the cause of civil liberty; still mightiest in the moral reformation."

"On that name a eulogy is expected. It cannot be. To add brightness to the sun or glory to the name of Washington is alike impossible. Let none attempt it. In solemn awe pronounce the name, and in its naked, deathless splendor leave it shining on."

Dear children, we must never forget that America triumphant is a great spiritual idea or child of God. Her cornerstone is childlikeness; that means that the qualities or *thoughts* of honesty and purity, of Love and Truth are the Light upon which she was founded. She is *Our America*. Let us guard and protect her "deathless splendor."

Tenderly, lovingly, your friend,

Kelly Chestnut.

January 1, 1921.



The Lincoln statue by Gutzon Borglum

"This nation, under God, shall have a new birth of freedom, —government of the people, by the people, for the people shall not perish from the earth."—Abraham Lincoln.

America, thou gavest birth
To light that lighteth all the earth.
God keep it pure!
We love that onward leading light;
We will defend it with our might;
It shall endure!



America, on-pressing van
Of all the hopes of waking man,
We love thy flag!—
Thy stately flag of steadfast stars,
And white, close held to heart-red bars,
Which none shall drag!

America, the God of love,
Whose name is ev'ry name above,
Is thy defense.
'Tis thou must lead the longing world
From phantom fears to Love's unfurled
Omnipotence.

I believe strictly in the Monroe Doctrine, in our Constitution and in the laws of God.
—Mary Baker Eddy,

Our America—G. Schirmer, Inc. (See page 33)

One God, One Law, Divine Democracy, Universal Brotherhood.
—Augusta E. Stetson.

Lovingly dedicated to all the children
in the world.

“The author has often remembered our Master’s love for little children, and understood how truly such as they belong to the heavenly kingdom.”—*Mary Baker Eddy*.

Miss Cheatham acknowledges, with gratitude, her appreciation of the invaluable co-operation of all who have assisted in the compiling of this book . . . the composers and writers who have generously contributed original manuscripts, verses and arrangements; the publishers who have given permission for the re-print of certain poems and to Mr. Graham Robertson for the illustrations and many helpful suggestions.



Blows a breeze from Babyland, from Babyland, from Babyland,
Scent o' sweets from Babyland, o' blossom time and may.
Leave awhile your weary quest, some dim and Never-may-be land,
Wander back to Babyland, dear land of Yesterday.
There the dawn still lingers and her silver feet fall slowly,
Softly over waking fields a-glimmer with the dew;
There the peace is perfect and the fragrant hush is holy:
Ah, the dawn in Babyland when all the world is new!

G.R.

P R E F A C E

It was our original intention to make this book a collection for little children, and so it is a real nursery book. The nursery, however, has expanded into a universal one and includes "children of a larger growth."

After all it is they who to-day are finding out that all must begin again as little children to be taught of the things that "are hidden from the wise and prudent and revealed unto babes."

Often, in listening to the dear, joyous, and tender little tunes that have inspired some of the greatest musical works, I have longed to gather them from their grown-up developed settings, and introduce them, in verse, to their little sisters and brothers who have sprung from the same immortal well-springs of beauty, purity, simplicity and sincerity. One feels sure that working *together* they can and will be real peace ambassadors to all the tired children of the world who are longing to be freed from the discords of strife, and to find the real music—the *harmony*—which comes from true brotherhood.

We are happy to discover that Beethoven and Milton are unitedly singing a "hymn of praise," that another wild flower of England, ("Little flower in the Crannied Wall"—*Tennyson*) has found its way straight to a noble friend, the "Andante" from the Fifth Symphony (*Beethoven*), and nestled, in close comradeship, to give forth a wonderful message.

"Little Flower in the Crannied Wall

If I could understand what you are
I should know what God and man is."



See how man, who *is* God's glory, sings out in that triumphant note of harmony. We find R. L. S. offering a leaflet from his immortal garden, to lead young Mozart to

"The fairy land afar
Where the little people are"

and we hear "Papa" Haydn and "Mother Goose" joking together. We discover that Bach *sings*—and joyously—our evening prayers with us.

"Now I lay me down to sleep,
I know that God His child will keep,
I know that God, my life, is nigh;
I live in Him, I cannot die."



This little prayer belongs to all these great gardeners, for *they* "live in Him" who is the eternal, unending source of all beauty and harmony, and, therefore, "cannot die." We are meeting them, and all, in the Garden of immortality, where lovely budding things are daily springing forth with unceasing and increasing beauty and fragrance.

Brahms reveals to us what fine playfellows the hills and little children are and what an important secret they find out. These and other fragrant blossoms from many gardens form our nursery garland, which has woven itself gradually into a universal wreath crowning all humanity. Its petals are falling lovingly on all the little children in the world. It knows no time, space, nor nationality; no difference of speech, for there is really but one language, and if it helps to teach the world to speak that language it will have performed its mission.

PREFACE—*Continued*

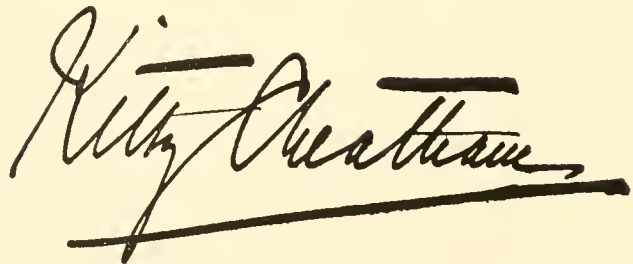
Sing our songs of gladness,
 Children of the King!
 In our wondrous garden
 Play and dance and sing.

Breathe a tender prayer:
 "Father-Mother Love;
 Here thy lambkins enter,
 Following the dove.

For this radiant garden
 Is an ark of rest,
 And the flowers we gather
 Form a garland blest.

Here the lamb and lion
 Play in happy glee;
 Here the dove and eagle
 Nest in unity.

Here a wondrous day star
 Rends the veil of night;
 Babes reveal the secret:
 "Love alone is Light."



Kitty Heathman

There are few directions or traditions given in this book and no dates. They are not necessary. Material history is drawing to a close and in the dawn of a new light let us meet—the child, the mother, the teacher, everyone—in a higher and more loving co-operation, realizing always that we are, each, *individual revelators* and interpreters, and that "what blesses one blesses all."

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Sumer is i-cumen in;
Lhude sing cuccul



FIRST WE DANCE

The sunbeams dance on land and sea,
 The windflowers dance, so why not we?
 And see the grass how strangely green
 Where feet of Faërie dance unseen.

G. R.

This is our very first English song! Aren't we glad to find out that it sings of joy and sunshine and springtime — of green woods and blossoming meadows, where lambkins play and little growing things *spring* forth! *Spring* is a wonderful word! Do you remember when a great Roman soldier, named Paul, stood once upon a hill called Mars, and begged those poor young men of Athens (who thought they knew so much and really knew so little) to look *up* and out of the "temples made with hands" and to remember that their poets had said: "We are also His *offspring*." Is'nt our English language a beautiful one to give us such words! Think of *springing off* from God! That is why we must dance, and "leap as the hart", and be joyous and glad, and find beauty and harmony in everything that we see and hear. A little singing bird caused this first song of ours to be written, and the little songster is asked to *sing always* — and so are we, and *together* — for this music was written for four voices to sing, a Rondel, a real little community chorus!

K. C.

Sumer is i-cumen in

Old English

Pastorale

 A musical score for the song "Sumer is i-cumen in". It features a vocal line and a piano accompaniment. The vocal line is in G major, 6/8 time, and begins with a rest followed by the lyrics "Sum-mer is a-com-ing in, —". The piano accompaniment is in the same key and time, with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano), and performance instructions like "Ped." (pedal) and a fermata. A double bar line with a repeat sign is present in the piano part.

cresc.

Loud - ly sing, cuck - oo! Grow-eth seed and blow-eth mead And

cresc.

*And ** *And*

mf

spring - eth wood a - new. Sing, cuck - oo!

mf

*And ** *And **

Ewes are bleat - ing af - ter lambs and low - eth calf and cow.

*And **

Bul - lock start-eth, buck too vert - eth,* Mer - ry sing, cuck - oo!

ped. * *ped.* *

mf Cuck - oo! cuck - oo! — Well now singst thou, cuck - oo, O *dim.* *p*

mf *dim.*

ped. * *ped.* *

rall. e dim. cease thee nev - er now.

p rall. e dim.

ped. * *ped.* *

* "Verteth" means, "seeks the green fern"

Minuet

Words by
Fullerton L. Waldo

J. S. Bach

Animato

mf

Just a lit - tle danc - ing dit - ty! I

cresc.

hope you think the tune is pret - ty; I'm sure that dear_

cresc.

dim.

Bach must have_ danced_ it too!

The minuet is a lovely dance, and teaches courtesy, grace, and reverence for others.

K. C.

mf

Some folks think him me - lan - cho - ly, But

mf

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand features a melodic line with a slur over the first four notes, which are numbered 1, 2, 3, and 4. The left hand provides a harmonic accompaniment with a similar slur and fingering (5, 4, 2, 4). The dynamic marking *mf* (mezzo-forte) is present at the beginning of both staves.

real-ly lots of him was jol - ly; I hope these mer-ry

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "real-ly lots of him was jol - ly; I hope these mer-ry". The piano accompaniment continues with the same melodic and harmonic patterns as the first system, maintaining the *mf* dynamic.

mea - sures_ will_ prove_ it to you!

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with the lyrics "mea - sures_ will_ prove_ it to you!". The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes. The left hand continues with its accompaniment pattern. The piece ends with a double bar line.

"A musician who wishes to think correctly when composing, should have melody and harmony simultaneously in his mind."
Joh. Seb. Bach.

Gavotte No. 2

From the Sixth English Suite

Bach

Moderato

p dolce

The musical score is presented in five systems, each consisting of a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' and the dynamics are 'p dolce'. The score includes various musical notations such as slurs, accents, and fingerings (1-5). Specific technical markings include '23' with a wavy line above a note, indicating a trill or a specific fingering exercise. The piece concludes with a double bar line and repeat dots.

Gavotte

From the Fourth French Suite

Bach

Moderato

First system of musical notation for the Gavotte. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure of the treble staff has a piano (*p*) dynamic marking. The notation includes various fingerings (1-5) and articulation marks.

Second system of musical notation. It continues the piece with two staves. The treble staff has a *cresc.* (crescendo) marking in the second measure and a *dim.* (decrescendo) marking in the fourth measure. The bass staff continues with its melodic line and fingerings.

Third system of musical notation. It features two staves. The treble staff begins with a piano (*p*) dynamic marking. The notation includes various fingerings and articulation marks.

Fourth system of musical notation. It features two staves. The treble staff has a *cresc.* (crescendo) marking in the second measure and a *dim.* (decrescendo) marking in the fourth measure. The bass staff continues with its melodic line and fingerings.

Perhaps we can think of some musical words that sing themselves to the little wordless tunes— Ear-Music! A great poet, named Wordsworth, once wrote, speaking of breezes that rustled through the trees (“breathing trees” as our beloved R. L. S. calls them):

“A soft Eye-Music of slow waving bows,
Powerful almost as vocal harmony,
To stay the wanderer’s steps and soothe his thoughts.”

It will be wonderful to find out— as we shall— that all things, really, sing *together* in *one* harmonious whole. We must find the “lost chord” *K. C.*

The Elfin Invitation

Words by
Burgess Johnson

From the Magic Flute

W. A. Mozart

Allegretto *mf*

1. 'Neath the moon dance and sing, Lil - y -
 2. One and all, here they come, Bri - ar

Ding dong! ding dong!

Allegretto
p *mf*

bells their in - vi - ta - tion ring, Ka - ty - did joins in with her
 Rose, Long - legs and Tom - my Thumb, From the leaf - y dells when they

tink - le - ling! tin - gle - ling!

cresc.

vi - o - lin, While the bull - frog plays his deep bas - soon.
 hear the bells, See them gal - lop - ing, tum - bling to the ball.

tin - gle - ling!

cresc.

f

Come a - long, join our song, Come and dance with us,

f

Skip-ping, hop-ping, nev-er stop-ping.

cresc. *mf*

Come where the fire-fly glows! Come a - long! Feel the

Come a-long! Come a-long!

cresc. *mf*

Red. *

elf-in mu-sic in your toes!

mu-sic in your toes!

cresc. *f* *fz*

Le Pont d'Avignon

Allegro

Old French

1. Sur le pont d'A - vi - gnon, Lon y dan - se, l'on y
 2. Sur le pont d'A - vi - gnon, L'on y dan - se, l'on y

dan - se; Sur le pont d'A - vi - gnon, Lon y dan - se tout en rond.
 dan - se; Sur le pont d'A - vi - gnon, L'on y dan - se tout en rond.

Les beaux mes-sieurs font comm' ça, Et puis en - cor comm' ça.
 Les belles da - mes font comm' ça, Et puis en - cor comm' ça.

Fine

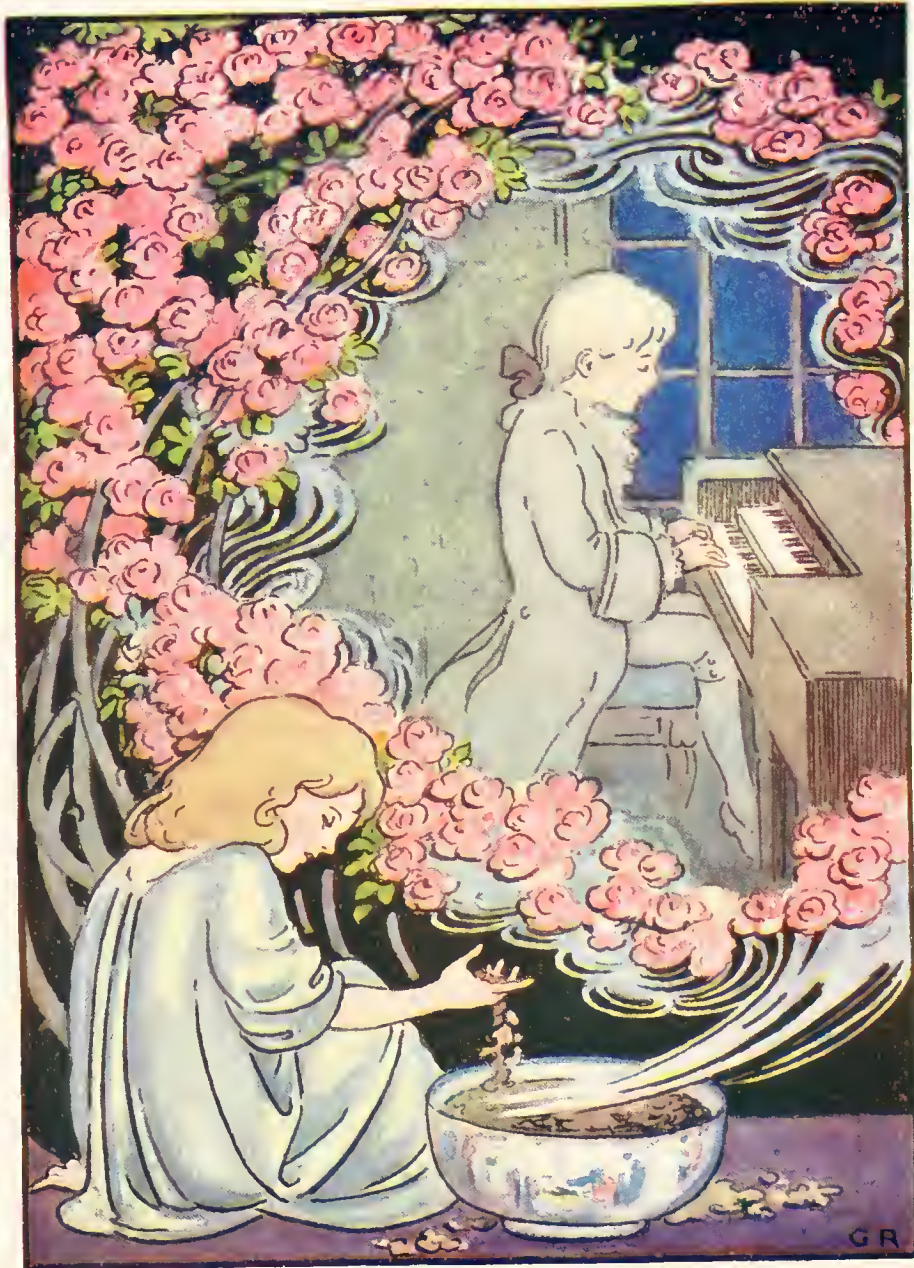
D. S. %

When singing "Les beaux messieurs font comm' ça," accompany the words with a bow.

In the same way make a courtsey when singing "Les belles dames font comm' ça." French is such a beautiful musical language that it sings itself,— so we will not translate this little song, but bow and courtsey to the spirit of reverence which it represents.

Do you know the little legend of how the bridge at Avignon was built? Once a little Shepherd-boy, while tending his mother's sheep, heard a gentle voice saying: "Go, shepherd-boy, build a bridge at Avignon! Though you are little and young, and there is a long way to go, and the river is strong and rushing, it is to such as you that the faith that 'moves mountains' is given." The little boy obeyed, though he had only three pennies in the world to go with. (There were no bridges in those days— only small wooden ferry-boats.) When, after many happenings, he came to Avignon, he walked straight to the church and said in a loud, clear voice, "God has send me to build a great bridge across the river." The people and the preacher said, "Put him in prison!" and then— what do you think happened? He quickly lifted a great block of stone, about seven feet long, as easily as if it had been a pebble—he knew where his strength came from—and straightway marched, with head high up, to the spot where the bridge must be. He was left alone to do his work, and the great bridge came forth. Do you wonder that many lovely ladies and gentlemen, and little girls and boys, have stopped on that bridge, "Le Pont d'Avignon," to curtesy and bow in reverence to that little shepherd-boy?

K. C.



Faintly fragrant, like the vagrant
Memories of dreaming.

Words by
W. Graham Robertson and
Fullerton L. Waldo

Minuet

Written by Mozart
at the age of four

Andantino

p

1. Leaves of ros - es, Scent of po - sies, Still with fra - grance
2. Tip - py - toe and Fly - a - way and This - tle - down shall

cresc. *mf*

charm - ing, All the fleet - ness Of their sweet - ness Treasured by em -
dance, While Twee - dle - dum and Twee - dle - dee and Tid - dle - de - winks

cresc. *mf*

p

balm - ing. By their fa - vor Bring a sa - vor Full of sum - mer seem - ing
can sing. Here we go, like fly - ing snow Or flow - er - pet - als light, A -

cresc. *mf*

Faint and fra - grant Like the va - grant Mem - o - ries of dream - ing.
round, a - round, scarce touch - ing ground, A won - der - ful fair - y ring.

cresc. *mf*

Mr. Robertson's fragrant "Scent of posies" leads us—in the first verse—to "tiny Wolfgang" himself; we listen to him with reverence and wonder!

Mr. Waldo—in the second verse—lets us play and dance and sing with him.

mf

Airs that float - ed, Gold - en - not - ed, From a ba - by's fin - gers,
First to you, and then to me, In dain - ty pi - rou - ette, With

Call the fac - es, Modes and grac - es, Of a past that lin - gers;
hands on high and laugh - ing eye We dance the min - u - et. So

p

Robes bro - cad - ed, Still un - fad - ed Curt - sey - ing and sway - ing;
feath - er soft, as rain - drops fall A - pat - ter on the pane, We

And far dis - tant, Sweet in - sist - ent, Ti - ny Wolf - gang play - ing.
turn a - bout and in and out, And then be - gin a - gain. O!

Menuet d'Exaudet

Words by Favart
Translation by Kitty Cheatham

Old French

Andantino

p

Cet é - tang Qui s'é - tend Dans la plai - ne,
Lit - tle pool, Still and cool In the mea - dow,

p

cresc.

Re-pête, au sein de ses eaux, Les ver - doy-ants or - meaux, Où le pam-pre s'en -
On your love-ly face are seen The breath-ing trees of green, And leaf-lets throw their

cresc.

p

chai - ne; - Un ciel pur, Un a-zur Sans nu - a - ges,
shad - ow; - Skies of blue Say to you: "In God's Heav - en

cresc.

dim.

Vi - ve-ment s'y ré - flé - chit, Le ta-bleau s'en - ri - chit Di - ma - ges.
All is ra - diant, bright, And shel-tring, ten - der Light Floods all as if to bless."

dim.

3

Gavotte

Jean Paul Égide Martini

Moderato

First system of the Gavotte by Jean Paul Égide Martini. The score is in G major, 3/4 time, and marked Moderato. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes.

Second system of the Gavotte by Jean Paul Égide Martini. The right hand continues the melodic line with more ornaments and fingerings. The left hand accompaniment remains consistent with the first system.

Gavotte

Chr. W. Gluck

Moderato

First system of the Gavotte by Chr. W. Gluck. The score is in G major, 3/4 time, and marked Moderato. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a complex melodic line with many ornaments and fingerings (1, 2, 3, 4, 5). The left hand accompaniment is simpler, consisting of chords and single notes.

Second system of the Gavotte by Chr. W. Gluck. The right hand continues the complex melodic line with ornaments and fingerings. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a fermata over the final notes.

First system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure), *mf* (second measure). Fingerings: 5 3, 3 1, 2 1, 4 2, 2 1, 5 3, 3 1, 4 2.

Second system of musical notation. Treble clef, bass clef. Fingerings: 5 3, 3 1, 2 1, 5 3, 5 3, 2 1, 5 3, 2 1, 3 1, 4 2.

Third system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (second measure), *f* (third measure), *f* (fourth measure). Fingerings: 3 1, 5 3, 3 1, 4 2, 3 1, 2 1, 5 3, 5 3, 3 1, 2 1, 3 1, 5 3.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf* (fourth measure). Fingerings: 5 3, 3 1, 5 3, 3 1, 5 3, 3 1, 4 2.

Fifth system of musical notation. Treble clef, bass clef. Fingerings: 2 1, 5 3, 3 1, 4 2, 5 3, 3 1, 5 3, 2 1, 5 3, 2 1.

Spring Dance

"A Pleasant Day"

Words by Burges Johnson
and Walter Pritchard Eaton

Music by
Ossip Gabrilowitch

Allegro giocoso (♩. = 66)

p

Oh, if you would dance at the mead-ow-land ball, A this-tle-down
Just like a wee this-tle-down float-ing in air, Is each lit-tle

cresc.

part-ner is gay-est of all; Don't hold it too tight-ly, then
wor-ry and trou-ble and care; You've on-ly to seize it, don't

f *dim.* *p*

toss it up light-ly, And pouf! you go danc-ing down green mead-ow-hall.
hug it or squeeze it, But toss it up light-ly, And pouf! it's not there.

p

The dai - sies_ are
The day is_ so

danc - ing a - mid the green grass, The tree - tops are bow - ing to
plea - sant, the breeze is so fine, And whis - pers so sweet - ly high

cresc.

wind as_ they pass, The cloud ships are sail - ing a - cross the_ blue
up in_ the pine, The grass is_ so green, and the sky is_ so

cresc.

f *dim.* *P*

sky, — The birds are all sing - ing, and so — am I.
blue, — That ev - 'ry one's hap - py, and I'm hap - py, too.

f *dim.* *p*

Minuet

From Haydn's Toy Symphony

Words by
John Logan

Arranged as a Duet

Andantino *mf*

Sweet bird, sweet bird,

mf

Sweet bird, sweet bird,

Andantino

Thy_ bow'r is e-ver green, thy_ sky is e-ver blue;

Thy_ bow'r is e-ver green, thy_ sky is e-ver blue;

(Cuckoo) (Cuckoo)

p

cresc. *f*

Thou hast no sor-row in thy song, no— sor-row in thy song, no

cresc. *f*

Thou hast no sor-row in thy song, no— sor-row in thy song, no

(Drums)

cresc.

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with lyrics underneath. The piano part is in grand staff (treble and bass clefs). Above the piano part, there is a line of drum notation with numbers 1-5 indicating fingerings or patterns. Dynamics include *cresc.* and *f*.

f *mf* *cresc.* *f*

win-ter in thy year.

win-ter in thy year.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with lyrics underneath. The piano part is in grand staff. Dynamics include *f*, *mf*, *cresc.*, and *f*. There are various musical notations such as slurs, accents, and fingerings throughout the score.

The Baby Star

Words by
Burgess Johnson

Blue Danube Waltz
Johann Strauss

Tempo di Valse

p

O twink-ling star,

p

In bed in the sky, How drow-sy you

cresc.

are A - blink-ing your eye! Here

mf

cresc.

mf

cresc.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system includes mezzo-forte (*mf*) and crescendo (*cresc.*) markings. The lyrics are: 'O twink-ling star, In bed in the sky, How drow-sy you are A - blink-ing your eye! Here'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some melodic lines in the right hand of the piano part.

comes Moth - er Moon, _____ So hop in - to

bed! _____ *f* She'll cov - er you soon _____ *ff* With her

spread, _____ With her sil - v'ry spread, And clouds for your head.

The Fairy

Over hill, over dale,
 Thorough bush, thorough brier,
 Over park, over pale,
 Thorough flood, thorough fire,
 I do wander everywhere,
 Swifter than the moon's sphere;

And I serve the fairy queen,
 To dew her orbs upon the green.
 The cowslips tall her pensioners be;
 In their gold coats spots you see;

 I must go seek some dewdrops here,
 And hang a pearl in every cowslip's ear.

Shakespeare
 (A Midsummer Night's Dream)

Grandmother's Minuet

Words by
Fullerton L. Waldo

Edward Grieg

Allegretto grazioso e leggierrissimo

pp

Grand-ma danced so

gai - ly, Grand-ma danced so free, When she was a lit - tle girl, -

Just the age of me. Grand-ma's heart still danc - es And her bright eyes

shine. For her heart is just as young As ei - ther yours or mine.

Now make up some lovely steps of your own—the most beautiful and graceful ones you can think of— and then show them to others, and soon everybody will be dancing! (Everybody really has beautiful thoughts, and you have to think things before they can be expressed. Let's help them to *know* this!)

K. C.

Dance
Con moto

The first system of the 'Dance' piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*pp*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features eighth and sixteenth notes with various fingerings indicated by numbers 1-5. There are also accents and slurs over certain notes.

The second system continues the piece with two staves. The upper staff features a series of eighth notes with fingerings 3, 1, 5, 1, 2, 4, 2, 5. The lower staff has eighth notes with fingerings 3, 2, 5, 1, 4, 3, 5, 1, 5, 1, 5, 5.

The third system continues with two staves. The upper staff has eighth notes with fingerings 4, 2, 1, 5, 2, 3, 1, 4, 2, 5. The lower staff has eighth notes with fingerings 1, 4, 2, 1, 1, 4, 3, 2, 2, 4, 5.

un poco stretto

The fourth system is marked *un poco stretto* and *fz* (forzando). It consists of two staves. The upper staff has eighth notes with fingerings 4, 3, 4, 2, 5, 4, 2, 3, 2, 5, 1. The lower staff has eighth notes with fingerings 2, 3, 1, 2, 4, 2, 3, 1, 1, 4, 3.

un poco rit.

The fifth system is marked *un poco rit.* and consists of two staves. The upper staff has eighth notes with fingerings 5, 1, 4, 3, 3, 2, ending with a half note. The lower staff has eighth notes with fingerings 2, 5, 1, 3, 5, 2, 3, 2, ending with a half note.

Waltz

Chopin

Vivace

f *mf*

cresc. *f*

4 1 2

3 5 4 1 4 1 4 1 4 1. 2.

Dansons la Capucine

Old French Dance
often sung as a ronde

Quasi allegretto

p >

Dan-sons la
Dan-sons la
Dan-sons la
Dan-sons la

mf >

p

f

Ca - pu - ci - ne, Y'a pas du pain chez nous, Y'en a chez
Ca - pu - ci - ne, Y'a pas du lait chez nous, Y'en a chez
Ca - pu - ci - ne, Y'a pas de feu chez nous, Y'en a chez
Ca - pu - ci - ne, Y'a du plai - sir chez nous, On pleur' chez

la voi - si - ne, Mais ce n'est pas pour nous.
la voi - si - ne, Mais ce n'est pas pour nous.
la voi - si - ne, Mais ce n'est pas pour nous.
la voi - si - ne, On rit tou - jours chez nous.

mf

p

Elfin Dance

Words by
Fullerton L. Waldo

Edward Grieg

Molto allegro e sempre staccato

p

Out of the for- est,

pp *cresc.*

Out of the moon-ray,

cresc.

Light as the zeph - yr,

fz *pp*

Bright as the noon-day, *mf*
Steal-ing and

cresc. *fz* *mf*

creep-ing *f*
Past mor-tals sleep-ing,

pp *f* *pp*

cresc. *f*

pp
A-riel and pix-ie

dim. *pp*

Play-ful and trick-sy,

cresc.

Sing-ing and danc-ing,

fz *f* *pp*

Glint-ing and glanc-ing,

pp *cresc.*

f *dim.*

pp

Faint-ly their mu-sic,

pp

Faint-ly their mirth,

Sounds through our

cresc.

fz

pp

dream-land:

For we are chil-dren of earth.

ppp

I have been thinking that the lovely picture opposite is, really, the **new map of Our America**, and that the **true discoverers** are just emerging, wingèd, crowned and radiant with the **glow-ry** of all they have found in this pure **"Light that lighteth all the earth."** Have you noticed that the very last discoverer, she who follows the "Woman clothed with the Sun and upon her head a crown of twelve stars," brings, in her baby hands, this **new heaven and earth**? People who have "eyes and will not see" seem to need these things, called symbols, but our royal messenger never looks at the symbol; she, instead, turns her shining **love-lit** eyes longingly toward the weary wanderers who at last are coming, like tired children, out from the mists of "phantom fears" into this new sun-lit Kingdom of the **United States of the World**, whose flag is **"Love's Unfurled Omnipotence!"** Even the bluebird, when she hears that a **Real Kingdom** has at last been **established**, spreads her joyous wings and flies quickly to sing in it. Do you see, also, how the triumphant train of royalties pauses a moment, so that one of the discoverers may welcome the little wingèd arrival? I *know* that the little child who is standing alone, with a tender new-found glow covering it, and holding out its **Very Own Light** (which makes much of the glow), is thinking and seeing and hearing wondrous things—even before it enters the "straight and narrow" luminous doorway. **Thoughts are things and heaven is harmony!** Each of these blessèd, wingèd messengers has found and is bringing to us, out of this **kingdom of harmony**, beautiful **ideas** which are called songs. I think our **Queen**, with the **crown of Love** upon her brow, has revealed for us **Our America**.

"Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God."

Luke xviii:16

"Who is the greatest in the Kingdom of Heaven?"
And Jesus called a little child unto Him, and set him in the midst of them, and said, "Verily I say unto you, except ye . . . become as little children, ye shall not enter into the kingdom of heaven. Whosoever therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven."

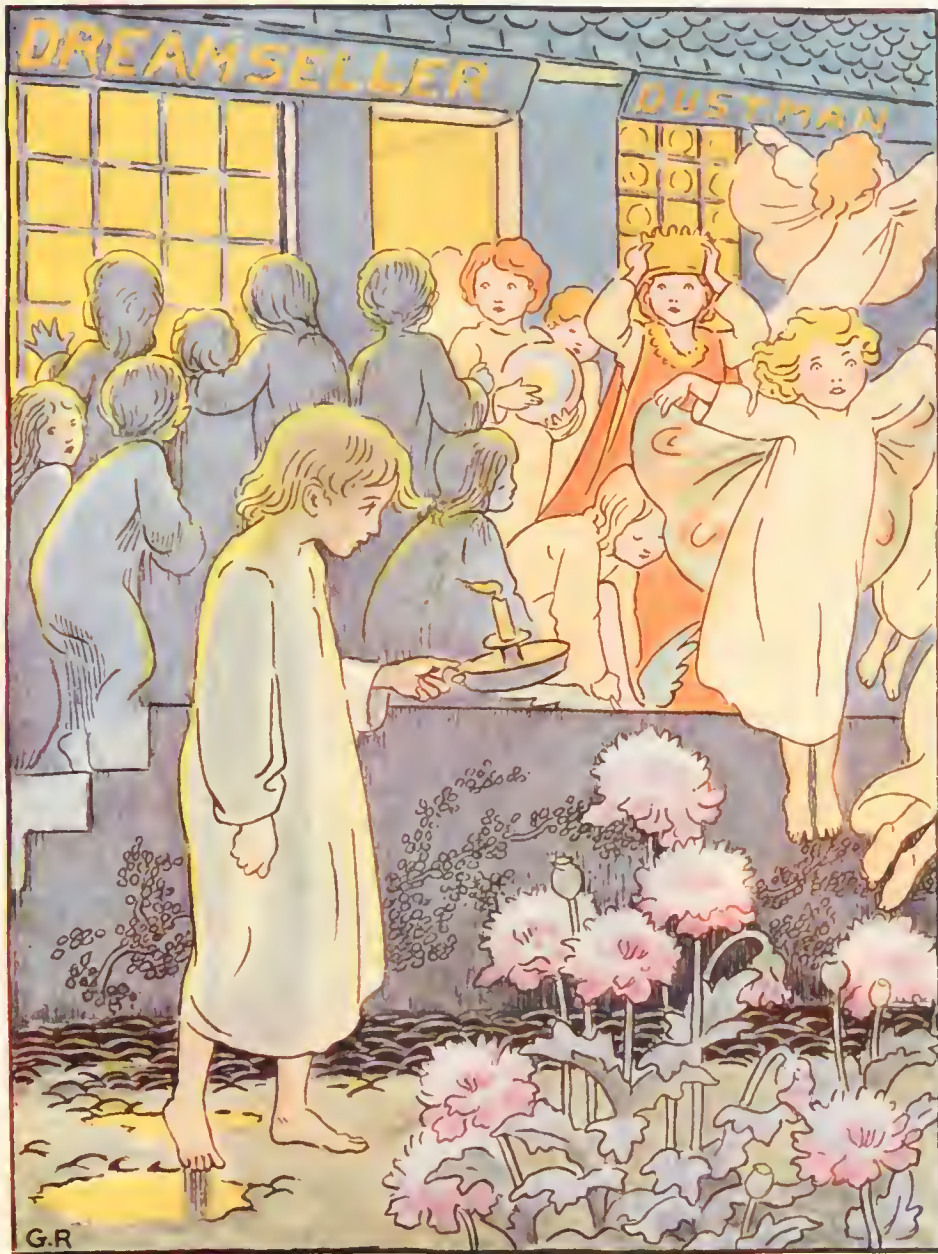
Matthew xviii:1-4

And when the chief priests and scribes saw the wonderful things that He did, and the children crying in the temple and saying, "Hosanna" they were sore displeased. . . And Jesus saith unto them, . . . "Have ye never read, Out of the mouth of babes and sucklings thou hast perfected praise?"

Matthew xxi:15-16

"I thank thee, O Father, because thou hast hid these things from the wise and prudent, and hast revealed them unto babes."

Matthew xi :25



America, thou gavest birth
To light that lighteth all the earth,
God keep it pure—



NEXT WE SING

As glides our song from grave to gay
The notes float up, then sink away;
Now joyous as the skylark's tale,
Now pensive with the nightingale.

G. R.

Our America

Words by
Alice Morgan Harrison

(This version supersedes the original version in triple time.)

Augusta E. Stetson, C. S. D.

Maestoso

1. A - mer - i - ca, A - mer - i - ca, thou gav - est
2. A - mer - i - ca, A - mer - i - ca, our love of

birth To light that light - eth all the earth. God keep it
thee Is free - men's love of lib - er - ty, The Spir - it -

pure! We love that on - ward lead - ing light; We will de -
blest, Which holds high hap - pi - ness in store, When Right shall

fend it with our might; It shall en - dure!
 reign from shore to shore, From East to West.

The piano-part can be used by a mixed chorus when part-singing is desired.

OUR AMERICA

1

America, thou gavest birth
To light that lighteth all the earth.
 God keep it pure!
We love that onward leading light;
We will defend it with our might;
 It shall endure!

2

America, our love of thee
Is freemen's love of Liberty,
 The Spirit-blest,
Which holds high happiness in store,
When Right shall reign from shore to shore,
 From East to West.

3

America, thy seer-graved seal
Foretells the perfect Commonweal
 Of God-made men;
Its eagle with unwearied wings
Is symbol of the thought-seen things
 Of prophets' ken.

7

America, the God of love,
Whose name is ev'ry name above,
 Is thy defense.
'Tis thou must lead the longing world
From phantom fears to Love's unfurled
 Omnipotence.

4

America, on-pressing van
Of all the hopes of waking man,
 We love thy flag!—
Thy stately flag of steadfast stars,
And white, close held to heart-red bars,
 Which none shall drag!

5

America, in thee is found
Manasseh's tribe, to Ephraim bound
 By Israel's vow,
Whose destiny is heaven-sealed;
Far-spreading vine in fruitful field.
 God's planting, thou!

6

America, faith-shadowed land,
Truth dwells in thee, and Truth shall stand
 To guard thy gate.
Thy planted seed of potent good
Shall grow to world-wide brotherhood,
 Man's true estate.

ALICE MORGAN HARRISON
July, 1916.

A Hymn of Praise

John Milton

Ludwig van Beethoven

Moderato

mp

1. Let us all with glad-some mind Praisethe Lord, for He is kind.
 2. Let us blaze His name a - broad, For of Gods He is the God.
 3. Let us there-fore war-ble forth His might-y ma-jes - ty and worth.

mp

cresc. *p poco rall.*

All His mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

cresc. *p poco rall.*

Chorus SOPRANO and ALTO (Arrangement for Chorus)

mf

Let us all with glad-some mind Praise the Lord, for He is kind.
 Let us blaze His name a - broad, For of Gods He is the God.
 Let us there-fore war - ble forth His might - y ma - jes - ty and worth.

TENOR and BASS

cresc. *p poco rall.*

All His mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

cresc. *p poco rall.*

"The people that walked in darkness have seen a great light"

"The eyes of the blind ARE opened—the ears of the deaf unstopped". Beethoven and Milton are singing TO-

GETHER, and are asking us to join them in a MIGHTY PÆAN OF PRAISE to the ONE "KING OF KINGS and

"The Cornstalks" March

Fullerton L. Waldo

From "In a Nutshell" Suite

Percy Aldridge Grainger

Tempo di Marcia

1. Plumes toss in the breeze Gold and green, Cornstalk ar-mies —
2. Cornstalks stand-ing there Sun-crowned, high, Your glad war-fare —

March to vic-to - ries, Daunt-less of mien. Clear and pure as bu-gles, their notes The
Finds a thor-ough-fare Un - to the sky; Ev - er thus in beau-ty and joy May

birds out-pour from morn-ing throats O-ver the ranks of sol - diers fair and tall,
we our ra-diant lives em-ploy, Till all the gold - en strength and love-li-ness,

War-riors who shall not fall, Nor do they dream of sorrow On the mor - row.
Soul that shines thro' the dress, At last shall end the sto-ry To God's glo - - ry.

THE ROYAL CORN—SUN-CROWNED and MIGHTY as it bends in PATIENCE and HUMILITY! There was once a famine in Egypt (which means darkness), and ONLY JOSEPH, who LOVED HIS ENEMIES, had much CORN. "Fear ye not— I will nourish you and your little ones. And he comforted them and spake kindly unto them!" (Gen. 50:21.) There is a famine to-day. Let us be JOSEPHS and feed ALL our brothers with CORN. "LITTLE CHILDREN, A NEW COMMANDMENT I GIVE UNTO YOU, THAT YE LOVE ONE ANOTHER," was the message brought by the GREAT SOLDIER. Obeying this COMMAND, and "under the banner of HIS LOVE," let us take step and march on to VICTORY! K. C.

"Swing low, sweet chariot"
Old Negro "Spiritual"

Harmonized by
Wm. Lyndon Wright

Rather slowly

p

Swing low, sweet cha - ri - ot, — Com - ing for to car - ry me home,

Swing low, sweet cha - ri - ot, — Com - ing for to car - ry me home.

f

1. I look o - ver Jor - dan and what do I see, —
2. De cha - riots gwine reel and de cha - riots gwine rock, —

Com - ing for to car - ry me home, A band of an - gels
 Com - ing for to car - ry me home, And land - me safe on

com - ing af - ter me, Com - ing for to car - ry me home.
 on de heav'n - ly rock, Com - ing for to car - ry me home.

p

pp cresc.

Swing low, sweet cha - ri - ot, Com - ing for to car - ry me home,

pp cresc.

Swing low, sweet cha - ri - ot, Com - ing for to car - ry me home.

pp

ppp

Little David

Old Negro Spiritual

Arranged by W. L. Wright

With moderate animation

mf

Lit-tle Da-vid, play on your harp, Hal-le - lu! Hal - le -

mf

lu! Lit-tle Da-vid, play on your harp, Hal - le' - lu! Lit-tle Da-vid, play on your

f

harp, Hal-le - lu! Hal - le - lu! Lit-tle Da-vid, play on your harp, Hal - le - lu!

mp Lit - tle Da - vid was — a shep - herd - boy, He *cresc.*

**) mp* *cresc.*

f killed Go - li - ath and shout - ed for joy.

f

mf Lit - tle Da - vid, play on your harp, Hal - le - lu! Hal - le -

mf

lu! Lit - tle Da - vid, play on your harp, Hal - le - lu! Lit - tle Da - vid, lu!

1. *f* 2.

* This part preferably without accompaniment.

I want to be ready

Old Negro Spiritual

Arranged by W. L. Wright

Cheerfully, with swing

f
I want to be read - y, I want to be read - y,

f

Detailed description: This system contains the first two measures of the piece. The vocal line is in the treble clef with a key signature of two flats and a 2/4 time signature. It begins with a forte (*f*) dynamic. The piano accompaniment is in the grand staff (treble and bass clefs) and starts with a forte (*f*) dynamic. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

f
I want to be read - y — To walk in Je - ru - sa - lem just like John.

f

Detailed description: This system contains the next two measures. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment also maintains a forte (*f*) dynamic. The piano part continues with its rhythmic accompaniment, featuring chords and moving lines in both hands.

mf
John said that Je - ru - sa - lem was four - square,

mf

Detailed description: This system contains the final two measures of the piece. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also begins with a mezzo-forte (*mf*) dynamic. The piano part continues with its rhythmic accompaniment, featuring chords and moving lines in both hands.

p Walk in Je - ru - sa - lem just like John; *mf* I hope, good Lord, I'll

meet you there, *p* Walk in Je - ru - sa - lem just like John.

f I want to be read - y, I want to be read - y,

f I want to be read - y To walk in Je - ru - sa - lem just like John.

The Rain is Falling

Il pleut, Bergère

English version by
Kitty Cheatham

Old French

Allegretto

p

1. The rain, the rain is fall - ing,
2. Bo - Peep then called her lamb - kins:
1. Il pleut, il pleut, ber - gè - re,
2. Il pleut, il pleut, ber - gè - re,

p

Lit - tle Bo - Peep, come home! _____ Your lamb - kins white will
É - ho! é - ho! come home! _____ The thun - der - claps are
Ra - mè - nes tes mou - tons; _____ Al - lons dans ma chau -
Ra - mè - nes tes mou - tons; _____ Nèn - tends - tu pas l'ton -

fol - low, To - night no more they'll roam. _____ In
peal - ing, Come quick - ly and do not roam! _____ Ah
miè - re, Ber - gè - re, vite, al - lons! _____ Il
ner - re Gron - der dans les val - lons? _____ Il

cresc.

cresc.



Il pleut, il pleut, bergère.
Ramenez vos moutons.

deed, she says, 'tis rain - ing, As
 yes, says she, 'tis rain - ing, Per -
 pleut, oui, ré - pond el - le, C'est
 pleut, ré - pon - dit el - le, C'est

an - y one may see, But there's no use com -
 haps we'll find an ark, And then we'll be like
 bien fa - cile à voir, Faut fair' comm' Jean d'Ni -
 bien fa - cile à voir, Faut fair' comm' Jean d'Ni -

plain - ing, Let's hap - py and joy - ful be.
 No - ah, And fear nei - ther rain nor dark.
 vel - le, Il faut__lais - ser pleu - voir.
 vel - le, Il faut__lais - ser pleu - voir.

Il était une bergère

Old French ronde

Andantino

p

1. Il é - tait une ber - gè - re, Et ron, ron, ron, Pe - tit
 2. El - le fit un fro - ma - ge, Et ron, ron, ron, Pe - tit

p

pa - ta - pon, Il é - tait une ber - gè - re, Qui *mf*
 pa - ta - pon, El - le fit un fro - ma - ge Du

cresc. *f*

gar - dait ses mou - tons, ron, ron, Qui gar - dait ses mou - tons.
 lait de ses mou - tons, ron, ron, Du lait de ses mou - tons.

cresc. *f*

IL ÉTAIT UNE BERGÈRE

3. Le chat qui la regarde
Et ron, ron, ron, petit patapon,
Le chat qui la regarde
A un p'tit air fripon,
 Ron, ron,
A un p'tit air fripon.
4. "Si tu y mets la patte,
Et ron, ron, ron, petit patapon,
Si tu y mets la patte
Tu auras du baton,
 Ron, ron,
Tu auras du baton."
5. Il n'y mit pas la patte,
Et ron, ron, ron, petit patapon,
Il n'y mit pas la patte,
Il y mit le menton,
 Ron, ron,
Il y mit le menton.
6. La bergère en colère,
Et ron, ron, ron, petit patapon,
La bergère en colère
Battit son p'tit chaton
 Ron, ron,
Battit son p'tit chaton.
7. J'ai le coeur gros, ma mère—
Et ron, ron, ron, petit patapon,
J'ai le coeur gros, ma mère
Mon chat a faim voyons
 Ron, ron,
Mon chat a faim voyons.
8. Lui donne du lait, ma chère
Et ron, ron, ron, petit patapon,
Lui donne du lait, ma chère
Pour moi, un baiser bon,
 Ron, ron,
Pour moi, un baiser bon.

From Haydn's Toy Symphony

Allegro *p*

Hark! Hark! How the jol-ly cuck-oo's sing,— To wel-come in the spring!

Hark! Hark!

Allegro *p*

f

Hark! Hark!

f

Hark! Hark! How the jol-ly cuck-oo's sing,— To wel-come in the spring!

f

p

Cuck-oo! cuck-oo! cuck-oo! cuck-oo! Hark! oh hark! The

p

Cuck-oo! cuck-oo! cuck-oo! cuck-oo! Hark! oh hark! The

p

p

jol - ly cuck - oos sing, *f* To wel - come in the spring, to
 jol - ly cuck - oos sing, *cresc.* To wel - come in the spring, *f* to wel - come in the

wel - come in the spring, *p* to wel - come in the spring. Hark! How the jol - ly
 spring, *p* to wel - come in, to wel - come in the spring. Hark! How the jol - ly

cuck - oos sing, To wel - come in the spring. Cuck - oo! Cuck - oo!
 cuck - oos sing, To wel - come in the spring. Cuck - oo! Cuck - oo!

“Art and composition tolerate no conventional fetters: mind and soul soar above them!” Haydn.

The Fairy Travellers

Fullerton L. Waldo

Johannes Brahms

Moderato

mf *cresc.*

1. O-ver the moun-tains home-ward fly, Through the fern and thick-et glanc - ing:
 2. Welove our hap - py wood-land home, And re-joice we are re-tur - n - ing,

No use for fair - y folk to try To teach these mor-tals danc - ing:
 And nev-er-more we mean to roam A-mong the un - dis-cern - ing:

mf

Earth folk, so wear-y, Could-nt see Fa - ëry; Trav-ller Puck Had no luck; Queen Ti-ta-nia, weep -
 Bat-blind we found them, Flit-ting a-round them; In the air Then and there End-ed our ex - plor -

p *pp*

ing, Bade us de-part, We'd done our part, We left them sleep-ing.
 ing, And with glad heart Did we de - part, And leave them snor - ing.

pp *p* *pp* *colla voce*

The roots of Husch's wonderful TREE are in every part of the world! When all children are asleep, the Blue Bells ring! Out comes shining Mother Moon and the happy busy-ness begins. With the first rosy rays of dawn comes Lily-of-the-Valley, bringing a fresh drink of dew. "Some children are even now astir!" So she whispers. Husch tiptoes softly into his sweet-smelling blossom-home— all is still— only the soft music of the baby morning stars is heard. *K. C.*

Friend Hush

Freund Husch

(Richard Dehmel)

English translation by
Kitty Cheatham

Hans Hermann

Allegretto

p Hush, hush, hush, I slip out of my bush; My
Husch, husch, husch, ich schlüp-fe aus dem Busch, ich *mf*

lit - tle lan - tern then I light; The ba - by stars peep thro' the night,
stek - ke mein La - tern - chen an, ich zün - de uns die Stern - chen an, *mf*

p hush, hush, hush. Hush, hush,
 husch, husch, husch. Husch, husch,

mf hush, I trim my lit - tle bush; The moon has come, the
 husch, ich put - ze mei - nen Busch. Der Mond ist da, der

p moon is clear, The moon she is my play - mate dear, hush, hush,
 Mond ist hell, der Mond der ist mein Spiel - ge - sell, husch, husch,

pp hush. Hush, hush, hush, I
 husch. Husch, husch, husch, ich

gva bassa.....

poco sost.
p

shake my dream - tree bush; The chil - dren all have
schüt - tle mei - nen Busch. Die Kin - der - chen sind

8

gone to sleep, I shake them dreams, so pure and deep; Last
all zur Ruh, ich schüt - tle ih - nen Träu - me zu; die

cresc. *rall.*

night the dreams came from the sky, We made them up, the moon and I.
ha - ben wir ver - gang' - ne Nacht, der Mond und ich, uns aus - ge - dacht.

cresc. *rall.*

a tempo
pp

Hush, hush, hush, in bush.
Husch, husch, husch, im Busch.

a tempo
p

Oh, Little Child

Sicilian Lullaby

Eugene Field*

Albert Spalding

Andantino espressivo

p Hush, lit - tle one, and fold your

p hands, The sun hath set, the moon is

high, The sea is sing - ing to the sands,

* The poem is used by kind permission of Charles Scribner's Sons.

cresc.

And wake-ful po-sies are be-guiled By man-y a fair-y lul-la -

by. *p* (haltingly) *rit.*

Hush, lit-tle child, my lit-tle child. —

a tempo *p*

Dream, lit-tle one, — and in your dreams —

a tempo *p*

Float up-ward from the low-ly place, —

Float out on mel-low, mist-y streams To lands where

cresc.

bid-eth Ma-ry mild, And let her kiss thy lit-tle face,

cresc.

p (haltingly) *rit.* *a tempo* *p*

You lit-tle child, my lit-tle child. Sleep lit-tle one,

p (haltingly) *rit.* *p* *a tempo* *p*

and take thy rest, With an-gels bend-ing

o - ver_ thee; — Sleep sweet - ly_ on that Fa-ther's breast

cresc.
Whom our dear Christ hath rec-on-ciled; But stay not there—come back to

me, — Oh, lit-tle child, —

Slower

pp (haltingly) *rit.* *ppp*

— my lit - tle_ child! —

Cherry-Blossoms

Sakura

Freely adapted by
Kitty Cheatham
Japanese Folk-Song

Harmonized by
Arthur Farwell

Andante

f *mp*

Blos - soms fair, Blos - soms rare, Pure white cloud - lets
Sa - ku - ra! Sa - ku - ra! Ya yoi no so

f *mp*

wan - der by, Fair - y wreaths float in the sky;
ra wa Mi wa - tu - su ka - gi - ri

dim. *dim.*

mf *dim.*

Ten - der fra - grant flow'rs of Spring, Mes - sages of peace you bring:
Ka - su - mi ka ku - mo ka, Ni oi zo i - zu - ru.

mf *dim.*

f *p rall. molto* *pp*

Win - ter's gone: Spring - time's dawn Fills the earth with glo - ry.
I - za - ya! I - za - ya! Mi ni yu - - kan.

f *p rall. molto* *pp*

Translation by
Kitty Cheatham
Old Chinese Folk-Song

Jasmin-Flower

Harmonized by
Harold Vincent Milligan

Andante

p

Jas - min - flow'r of_ fra - grance rare, Jas - min -
How ye' to_ sien hwa - a - a, How ye'

mf

flow'r of_ fra - grance rare, Nes - tling in my_ gar - den
to_ sien hwa - a - a, Yu chow yu ché lo tsai go

p

fair, nes - tling in my_ gar - den fair, Bloom al - way with - in my
kia, Yu chow yu ché lo tsai go_ kia, Go_ pown tai_ pow chu

p

bow'r, Joy and peace you bring, Ah, joy and peace you bring!
mun, Twee cho sien hwa wu lo Twee cho sien hwa wu lo!

Bluebird



W. B. Olds

Allegro moderato (♩ = 76)

mf

1. "Dear lit - tle wan - der - er, where have you been?
 2. "Dear lit - tle wan - der - er, what did you do
 3. "Dear lit - tle wan - der - er, how did you know

cresc.

How we have longed for you since you were seen? "I've been a - trav - el - ing
 When you were hun - gry, the long win - ter through?" "Down in the South - land
 Which was the home - ward way, how you should go?" "List, I will tell you

cresc.

rit. e dim.

all win - ter long, Now I am home a - gain, burst - ing with song."
 plen - ty I found, Ber - ries were ev - 'ry - where cov - 'ring the ground."
 how 'twas I knew: Love led me back a - gain, straight here to you."

rit. e dim.

p quietly

Dear lit - tle bird with the wings of blue,

p quietly

Breast that is tinged with the sun - set hue, We hear your song and we

cresc.

cresc.

f

wel - come you, So— cheer - y, so cheer - y!

dim.

f

dim.

The Lily of the Valley

Anne and Jane Taylor

Mendelssohn

Andantino

mf

Come, my love, and do not spurn From a lit - tle flow'r to learn;
 Pret - ty lil - ies seem to be Em - blems of hu - mil - i - ty;

mf

p

See the lil - y on the bed, Hang - ing down its mod - est head.
 Be as gen - tle, be as mild, Be a mod - est, sim - ple child.

p

LITTLE WHITE LILY

Little white Lily
 Sat by a stone,
 Drooping and waiting
 Till the sun shone.
 Little white Lily
 Sunshine has fed;
 Little white Lily
 Is lifting her head.

Little white Lily
 Said, "It is good—
 Little white Lily's
 Clothing and food."
 Little white Lily
 Drest like a bride!
 Shining with whiteness,
 And crowned beside!

.....

GEORGE MACDONALD

Butterfly

Freely adapted from
Hoffman von Fallersleben by
Harvey Worthington Loomis

Robert Schumann. Op. 79, No. 2

Allegro

p

1. O but - ter - fly, speak,
2. Now near and then far,
3. I'll do you no harm,
4. Oh, what do I see!

Now what do you seek?
As white as a star;
So pri - thee, be calm;
You're com - ing to me?

Why leave me And
I'll chase you And
Don't fret you; I'll
Please hur - ry, Don't

grieve me By hid - ing your flight_ where no one may peek?
race you And find you at last_ wher - ev - er you are.
pet you If you would fly close;_ come light on my arm!
flur - ry, For when you are rest - ed I'll let you go free.

Spring's Messenger

Freely adapted from
Hoffmann von Fallersleben by
Harvey Worthington Loomis

Robert Schumann. Op. 79, No. 3

Allegretto

mf *f*

1. Cuck - oo, cuck - oo sings in the trees; Now 'tis the wing - time,
2. Cuck - oo, cuck - oo sings thro' the day; Now is the best time,
3. Cuck - oo's call made wild - flow - ers grow, Brought us a gay time,

mf *fp* *f*

sf

Now 'tis the sing - time, Now 'tis the won - der - ful spring - time!
Now is the zest - time, Now is the hap - py and blest time;
Brought us a play - time; Soon 'twill be won - der - ful May - time!

sf *p*

p *f*

A - pril sweet - ens the breeze! A - pril sweet - ens the breeze!
A - pril glad - dens the way! A - pril glad - dens the way!
Mu - sic melt - ed the snow! Mu - sic melt - ed the snow!

f *fz*

Violets

English version by
Harvey Worthington Loomis

Peter Cornelius. Op. 1, No. 2

Not dragging

1. Scent-ed air, balm-y with the breath of spring,
 2. Gar-den songs, well-ing from the thrush-'s heart,
 3. For-est leaves, whis-p'ring of the love of God,

p

p

ped.

mf *sustained* *p*

Waft my vi - o - lets, Fair, frail
 Praise my vi - o - lets, Dear, shy
 Shade my vi - o - lets, Rare, sweet

ped. * *ped.* * *ped.* *

vi - o - lets!
 vi - o - lets!
 vi - o - lets!

lightly

ped. * *ped.* * *ped.* *

Early Morning

Harvey Worthington Loomis

Franz Josef Haydn

Allegro

1. When the sun, bright red, First leaves his bed In the
 2. Then the breeze goes by Thro' branch - es high, While the
 3. Thro' the for - est floats A peal of notes From a

vel - vet hill, dew - pearled, Then he smiles: "I'm a - wake, I've a
 trees make grace - ful bows, And he says, "I shall go Where the
 bird dressed all in blue, And the voice of a brook In a

new day to make, Good - morn - ing love - ly world!"
 wild - flow - ers grow, And bid them all a - rouse."
 cool, shad - y nook, Sings out "Good - day to you!"

A Spring Song

Words by
Harvey Worthington Loomis

Ludwig van Beethoven
in the Seventh Symphony *

Vivace

Introduction for piano. The music is in 6/8 time and A major. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. Dynamics include *p* (piano) and *cresc.* (crescendo). The introduction ends with a *ped.* (pedal) marking.

First line of the song. The vocal line begins with a *p* (piano) dynamic. The piano accompaniment also starts with *p*. The lyrics are: "Ho— for the dawn, With the light of spring in her eye!— Let us". The piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamics include *p* and *ped.* (pedal) markings.

Second line of the song. The vocal line continues with the lyrics: "dance— on the lawn— Where her spark - ling jew - els lie. The". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *ped.* (pedal) and *** (crescendo) markings.

*Adapted from Franz Liszt's piano score by H. W. L.

waves are bound - ing on sand - y shore, *p*
 The

wa - ter - fall leaps with a rush_ and roar; *mf*
 Oh

cresc. *f* *p* *cresc.*
 hark, the sound of a horn!_ On Ech - o's wing it is borne.
cresc. *f* *p* *cresc.*
 Red.

fz *fz* *fz* *fz* *ff*
 Red. *

mf

Leaves _____ in the trees _____ With the sun - beams flut - ter and

mf

Ad. * *Ad.* *

play, _____ And there's mirth _____ in the breeze, _____ For the

f

f

Ad. * *Ad.* *

world is hap - py to - day. _____ While larks in the sky are a -

ff

ff

Ad. *

wing _____ We'll trip to the mu - sic of Spring.

fz *fz*

Ad. *

Guardian Angels

Kinderwacht

English translation by
Kitty Cheatham

Robert Schumann. Op. 79, No. 22

Andantino

1. When chil - dren close their eyes at night, Two
2. And when they wake at dawn of day, Their

1. Wenn from - me Kind - lein schla - fen gehn, an
2. Wenn a - ber auf die Kind - lein stehn, die

p

an - gels pure of love and light Ten - der - ly guard them as — they sleep,
guard - ian an - gels go a - way, Gen - tly — whis - p'ring in — each ear,

ih - rem Bett zwei Eng - lein stehn, dek - ken sie zu, dek - ken sie auf,
bei - den En - gel schla - fen gehn, reicht nun nicht mehr der Eng - lein Macht,

cresc. *p*

Peace - ful - ly their vi - gils keep.
"God — Him - self is — ev - er near!"

ha - ben ein lie - ben - des Au - ge drauf.
der lie - be Gott hält — selbst die Wacht.



'You're out', says Dick. — 'Not I', says Nick.
'The fiddler played it wrong!'



NOW WE PLAY GAMES

These games of song and dance, you know,
 Were played by babies long ago;
 And down the days their laughter chimes
 Between the pauses of the rhymes.

G. R.

Come, Lasses and Lads

Light and cheerfully

Old English Maypole Dance

mf

1. Come, lass - es and lads, get leave of your dads And a -
 2. You're out! — says Dick, Not I! — says Nick, The
 3. Now there they did stay the whole of the day And

mf

way to the May - pole hie, — For ev - 'ry fair has a
 fid - dler played it wrong. — 'Tis true, — says Hugh, — and
 tired — the fid - dler quite — With danc - ing and play - ing with -

part - ner there, And the fid - dler's stand - ing by. There
 so — says Sue, And — so — says ev - 'ry one. The
 out an - y stay - ing From morn - ing un - til night. They

cresc.

ev - 'ry lad does doff His hat un - to his lass, And
 fid - dler then be - gan To play the tune a - gain, And
 told the fid - dler then They'd pay him for his play, And

cresc.

f

ev - 'ry girl does curt - sey, curt - sey, Curt - sey on the grass, And
 ev - 'ry girl did trip it, trip it, Trip it to the men, And
 each a two - pence, two - pence, two - pence Gave him and went a - way, And

f

più f

ev - 'ry girl does curt - sey, curt - sey, Curt - sey on the grass.
 ev - 'ry girl did trip it, trip it, Trip it to the men.
 each a two - pence, two - pence, two - pence Gave him and went a - way.

più f

In the Meadow

Words by
Burgess Johnson

Folk-Song of Little Russia

Allegretto

mf

1. Lit - tle Rus - sian maid - en work - ing in a mead - ow:
2. Thus the maid - en an - swer'd, work - ing in a mead - ow:

mf

p più mosso

"Pret - ty maid - en, let me la - bor at your side!" he said, O!
"I must hur - ry home, kind Sir!" And toss'd her gold - en head, O!

p più mosso

p

"For I love the sun - light play - ing on your gold - en head, O!"
"You may lin - ger all you like, and work here in my stead, O!"

fz

Clapping Game

Old Russian Folk-tune
 Arranged by M. Moussorgsky*

Vivo (♩ = 192)

pp

Tou-rou, tou-rou,

f *dim. molto* *pp*

lit-tle cock! Whith-er dost thou go so far? To the sea, the blue sea.

All the sights of Kiev to see. There an old oak braves all

weath-ers, On a branch an ow-let sits, preen-ing his feath-ers,

Child

mf

Blinks and spreads his wings, While a song he sings:

Nurse (The Nurse claps at the first beat in the bar)

mf

Blinks and spreads his wings, While a song he sings:

*mf**f* Hoo! hoo! whit - o - woo! Cease your wink - ing, cease your blink - ing,*f* Hoo! hoo! whit - o - woo! Cease your wink - ing, cease your blink - ing,

Ding, dong, sing a song While the sum - mer nights are long.

Ding, dong, sing a song While the sum - mer nights are long.

(one clap at each bar)

rall.
p

Step it light - ly, step it right - ly! To the

rall.
p

Step it light - ly, step it right - ly! To the

a tempo

a tempo

rall.
p

p

cresc.

owl a spar - row flew And chat - tered too! One, two,

cresc.

owl a spar - row flew And chat - tered too! One, two,

f

f

cresc.

f

cresc. molto

one, two, three, Try to sing as loud as we: Whee!

cresc. molto

one, two, three, Try to sing as loud as we: Whee!

cresc. molto

Catch Us If You Can

Words by
Fullerton L. Waldo

Hungarian Folk-Song
Arranged by Béla Bartók

Prestissimo

Ev-'ry-bod-y run like light-ning! Catch us if you can! catch us

The first system of the score is in 2/4 time, marked Prestissimo. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef. Dynamics include a forte (f) marking at the beginning and an accent (^) over the first note of the piano's treble part.

if you can! catch us if you can! Wa-ters bring-ing from the moun-tains, Crys-tal

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern. Dynamics include a forte (f) marking and accents (^) over the first notes of the piano's treble part.

foun-tains, crys-tal foun-tains, crys-tal foun-tains, Winds that race a - cross the heav-en

The third system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern. Dynamics include a mezzo-forte (mf) marking and accents (^) over the first notes of the piano's treble part.

And at e - ven, and at e - ven Sink to rest at last, Till 'tis day a-gain!

The fourth system concludes the piece. It features a change in tempo and dynamics. The tempo is marked Adagio (p) and then Vivo (f). The piano accompaniment changes to a slower, more melodic line. Dynamics include piano (p) and forte (f) markings, and accents (^) over the first notes of the piano's treble part.

Set the Ball a-Rolling

(En roulant ma boule)

French-Canadian Folk-Song
 English Text and Accompaniment by
 Harvey Worthington Loomis

Allegro moderato

mf

Roll it, bowl it mer - ri - ly on,
 En rou - lant ma bou - le rou - lant,

mf *legato*

Set the ball a - roll - ing! Whirl - ing, twirl - ing,
 En rou - lant ma bou - le! En rou - lant ma

p *cresc.*

p *cresc.*
con Ped.

pp *poco rall.*

hith - er and yon, Ro - ly - po - ly bowl - ing!
 bou - le rou - lant, En rou - lant ma bou - le!

pp *poco rall.*

a tempo
mp *p* *mp*

1. A pond be-hind the cas-tle lay, (Set the ball a-roll-ing!) Where
1. Der-rier' chez nous ya-t-un é-tang, (En roulant ma bou-le!) Trois

a tempo
mp *p* *mp*

duck-lings three were wont to play, Or i-dle float at break of day.
beaux ca-nards s'en vont bai-gnant; (Rou-li rou-lant ma bou-le roulant!)

sempre legato
cresc.

Refrain
mp *mf*

Roll it, bowl it mer-ri-ly on, Set the ball a-roll-ing!
En rou-lant ma bou-le, rou-lant En rou-lant ma bou-le!

p *cresc.* *pp* *poco rall.*

Whirl-ing, twirl-ing hith-er and yon, Ro-ly-po-ly bowl-ing!
En rou-lant ma bou-le rou-lant, En roulant ma bou-le!

p *cresc.* *pp* *poco rall.*

con Ped.

a tempo
mp

p

mp

2. The Prin - cess there, with crown of gold, (Set the ball a - roll - ing!) First
2. Une prin-cesse jeune s'en va promi-nant, (En rou-lant ma bou - le!) A -

a tempo

mp

p

mp

met the Prince-ling brave and bold - 'Tis thus they tell the le - gend old.
vec sa bell' cou - ron' d'argent. (Rou - li rou-lant ma bou-le rou-lant!)

cresc.

sempre legato

cresc.

Refrain

mp

mf

Roll it, bowl it mer-ri - ly on, Set the ball a - roll - ing!
En rou-lant ma bou-le rou-lant, En rou-lant ma bou - le!

mp

mf

Whirl - ing, twirl - ing hith - er and yon, Ro - ly - po - ly bowl - ing!
En rou - lant ma bou - le rou - lant, En rou - lant ma bou - le!

p

cresc.

pp

poco rall.

p

cresc.

pp

poco rall.

con Ped.

Singing Game

English version by K.C.

Old Danish

Moderato

mf *dim.*

O'er lake and land I took my way, And met a trav-'ler
 Jeg gik mig o-ver Sø og Land, da mod-te mig en

mf *dim.*

mf

man one day; Then so he spoke and so did say: "Where is your home? pray tell me!"
 gam-mel Mand; han sag-de saa, han spurg-te saa: „Og hvor har du vel hjem-me?“

mf

f *dim.*

Now my home's in the Tramp-ing-Land,* Tramp-ing-Land, Tramp-ing-Land;
 Jeg har hjem-me i Tram-pe-land,* Tram-pe-land, Tram-pe-land,

f *dim.*

All who will, come join my band On the way to the Tramp-ing-Land!
 al-le de, som tram-pe kan, de har hjem-me i Tram-pe-land.

* In the succeeding stanzas: { Pointing-Land, Skipping-Land, Clapping-Land, Hopping-Land, Nodding-Land.
 Pegeland, Hinkeland, Klappeland, Hoppeland, Nikkeland.

Nuts in May

Old English Jingle

Andantino

mf

Here we come ga - ther - ing nuts in May,

mf

Nuts in May,— nuts in May, Here we come ga - ther - ing

nuts in May, This cold and frost - y morn - ing.

Here we come, Looby Loo

Old English Playing Game

Allegro moderato

mf

1. Here we come Loo - by Loo, Here we come Loo - by Light;

mf

Here we come Loo-by Loo,* On a Sat-ur-day night. Put your right foot in,

mf

Put your right foot out; Shake it a lit-tle, a lit-tle, Turn your-self a-bout.
(last verse) Give your-self a shake, a shake,

2. Here we come, Looby Loo, (etc.)
Put your left foot in, (etc.)
3. Put your right hand in, (etc.)
4. Put your left hand in, (etc.)

5. Put your whole self in,
Put your whole self out;
Give yourself a shake, a shake,
Turn yourself about.

In this ring game all join hands and go around singing. At the end of each third line (at *) all stand still and let go of each others' hands. Then the right foot is passed in front of the left, and then outward behind, shaking it a little at "shake," and turning swiftly round during the last line. For each succeeding verse, join hands again, and suit the action to the words.

Johnny Jump-Up

Words by
Harvey Worthington Loomis

Russian Folk-Dance
Accompaniment by
Harvey Worthington Loomis

Allegretto

p

1. Lit - tle John - ny Jump - Up, that's my name;
2. Look a - round the gar - den, then you'll see

Soon as it was May - time up I came; Don't you like my
Oth - er lit - tle broth - ers, just like me; They are John - ny

mf

fun - ny face, Laugh - - ing in this sun - ny place?
Jump - Ups, too; Ev - - 'ry one will smile at you.

mp

"Here come three Dukes a-riding"

Old English Playing Game

Allegro

1. Here come three Dukes a - rid - ing, a - rid - ing, a - rid - ing, Here
 2. Pray what is your good will, Sirs, good will, Sirs, good will, Sirs? Pray

come three Dukes a - rid - ing With a ran - cy, tan - cy toy. _____
 what is your good will, Sirs, With a ran - cy, tan - cy toy? _____

After last verse only

Thro' the kit-chen and thro' the hall I choose the fair - est of you all. The

fair - est one that I can see Is pret - ty Miss Ma - ry, dance with me.
 (walk)

3. Our good will is to choose one, (*etc.*)
4. Oh, choose you one of us, Sirs, (*etc.*)
5. You're all too brown and dusty, (*etc.*)
6. We're good enough for you, Sirs, (*etc.*)
7. You're all as stiff as pokers, (*etc.*)
8. We can bend as well as you, Sirs, (*etc.*)

Three children representing the Dukes join hands and stand in a line; opposite them stand the rest of the players, also linked in a line. The two lines advance and retreat in turn, singing their several verses. At the verse "We can bend, *etc.*" all players except the Dukes curtsy and bow low. When, in the last verse of all, the Dukes make their choice, the player named passes over to their side, and the game begins again with "Here come four Dukes a-riding," until all the players have passed over to the Dukes.

Green Gravel

Old English Playing Game

Andante

Green grav-el, green grav-el, your grass is so green, The fin - est young
 la - dy that ev - er was seen; I'll wash you in new milk and dress you in silk, And
 write down your name with a - gold pen and ink. O las - sie, O las - sie, a -
 lad - die is come, He's brought you a let - ter to - twirl round your thumb.

The usual ring is formed and the players walk slowly round, singing. When they come to the line "O lassie, O lassie," they name a player (as "O Mary, O Mary") who, during the singing of the line, turns round facing the outside of the ring, and again joins hands with her neighbors. This continues until all the players face outward instead of inward.

Milking-Pails

Old English Playing Game

Allegretto

1. Ma - ry's gone - a - milk - ing, Moth - er, Moth - er,
2. Take your pails and go af - ter her, Daugh - ter, Daugh - ter,

Ma - ry's gone - a - milk - ing, Gen - tle sweet moth - er o' mine.
Take your pails and go af - ter her, Gen - tle sweet daughter o' mine.

3. Buy me pair o' new milking-pails,
Mother, Mother, (*etc.*)
4. Where's the money to come from,
Daughter, Daughter, (*etc.*)
5. Sell my father's feather-bed,
Mother, Mother, (*etc.*)
6. What's your father to sleep in,
Daughter, Daughter, (*etc.*)
7. Put him into the children's bed,
Mother, Mother, (*etc.*)
8. Where shall the children go to sleep,
Daughter, Daughter, (*etc.*)
9. Put them into the washing-tub,
Mother, Mother, (*etc.*)
10. What is left to wash me in,
Daughter, Daughter, (*etc.*)
11. You can wash in your thimble,
Mother, Mother, (*etc.*)

The players form a line, holding hands, and facing one personating the Mother. They advance and retire before her, singing the first verse; then stand still while she advances and retires, singing the second verse. So on throughout. After the last verse the Children run away, pursued by the Mother. The one caught becomes "Mother" in her turn.

When I was a Young Girl

Andantino

Old English Playing Game

1. When I was a young girl, A young girl, a young girl, When
2. When I had a dol - ly, A dol - ly, a dol - ly, When

I was a young girl, How hap - py was I! And this way and that way, And
I had a dol - ly, How hap - py was I! And this way and that way, And

that way and this way, And this way and that way, And this way went I!
that way and this way, And this way and that way, And this way went I!

3. When I was a schoolgirl, (*etc.*)
4. When I swept the parlor, (*etc.*)
5. When I took in washing, (*etc.*)
6. When I rode the donkey, (*etc.*)
7. When my mother chid me, (*etc.*)
How sorry was I!
8. When my mother praised me, (*etc.*)
How happy was I!

The players dance round in a ring singing the words, and holding hands until the end of the first half of each verse; then, letting go hands, they dance (in the first verse) three steps to the right, three to the left, and pirouette. In the following verses the players suit the action to the word, walking slowly and reading books (as schoolgirls), sweeping, washing, riding, weeping, and finally ending with a merry dance around.



GR

I've lost my pretty ring
That was made of silver gildet.

Good-morrow, Gossip Joan!

Agitato

Traditional Old English

mf *vivace*

1. Good mor-row Gos-sip Joan! Where have you been a -
 2. My spar-row's flown a - way, And_ will no more come

walk - ing? I have for you at_ home, I_ have for you at_
 to me; I've broke a glass to - day, I've broke a glass to -

home A bud-get full of talk - - ing Gos - sip Joan.
 day, The price will quite un - do me, Gos - sip Joan.

f *f* *mf*

3. I've lost a Harry goat
 Was left me by my granny;
 I cannot find it out
 I've searched in every cranny,
 Gossip Joan!

4. I've lost my pretty ring
 That was made of silver gildet;
 I had cream would please a king,
 But that my cat has spilled it,
 Gossip Joan!

5. Let's home together go
 And set the tea to brewing;
 It's soon I'll let you know
 What ev'ryone is doing,
 Gossip Joan!

Ich hab' mir eins erwählet

Folk-song

C. M. von Weber

Andante grazioso

Musical score for the first piece, "Ich hab' mir eins erwählet". It is in G major (one sharp) and 2/4 time. The tempo is marked "Andante grazioso". The score consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The melody in the right hand features a triplet of eighth notes in the first measure. The bass line provides a simple harmonic accompaniment with chords and single notes.

Servian Dance-Melody

Moderato

Musical score for the second piece, "Servian Dance-Melody". It is in G major (one sharp) and 2/4 time. The tempo is marked "Moderato". The score consists of two systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand is characterized by a rhythmic pattern of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment. The second system includes a dynamic change to forte (*f*) and a repeat sign.

These delicate, graceful little tunes make charming studies for the piano and for that reason are inserted. *K. C.*

The Muffin Man

Old English Nursery Jingle

Moderato

Do you know the Muf-fin Man, The Muf-fin Man, the Muf-fin Man,

mf

This system contains the first four measures of the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderato'. The piano part includes a dynamic marking of *mf* (mezzo-forte).

Do you know the Muf-fin Man Who lives in Dru-ry Lane?

This system contains the next four measures. The vocal line continues with the lyrics 'Do you know the Muf-fin Man Who lives in Dru-ry Lane?'. The piano accompaniment continues with chords and a bass line.

cresc.

Yes, I know the Muf-fin Man, The Muf-fin Man, the Muf-fin Man,

cresc.

ped. *

This system contains the next four measures. The vocal line begins with 'Yes, I know the Muf-fin Man, The Muf-fin Man, the Muf-fin Man,'. The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) and a *ped.* (pedal) marking with an asterisk, indicating a pedal point.

Yes, I know the Muf-fin Man Who lives in Dru-ry Lane.

f

This system contains the final four measures. The vocal line concludes with 'Yes, I know the Muf-fin Man Who lives in Dru-ry Lane.' The piano accompaniment includes a dynamic marking of *f* (forte).

M. O. for Maudie, O!

Old English Nursery Jingle

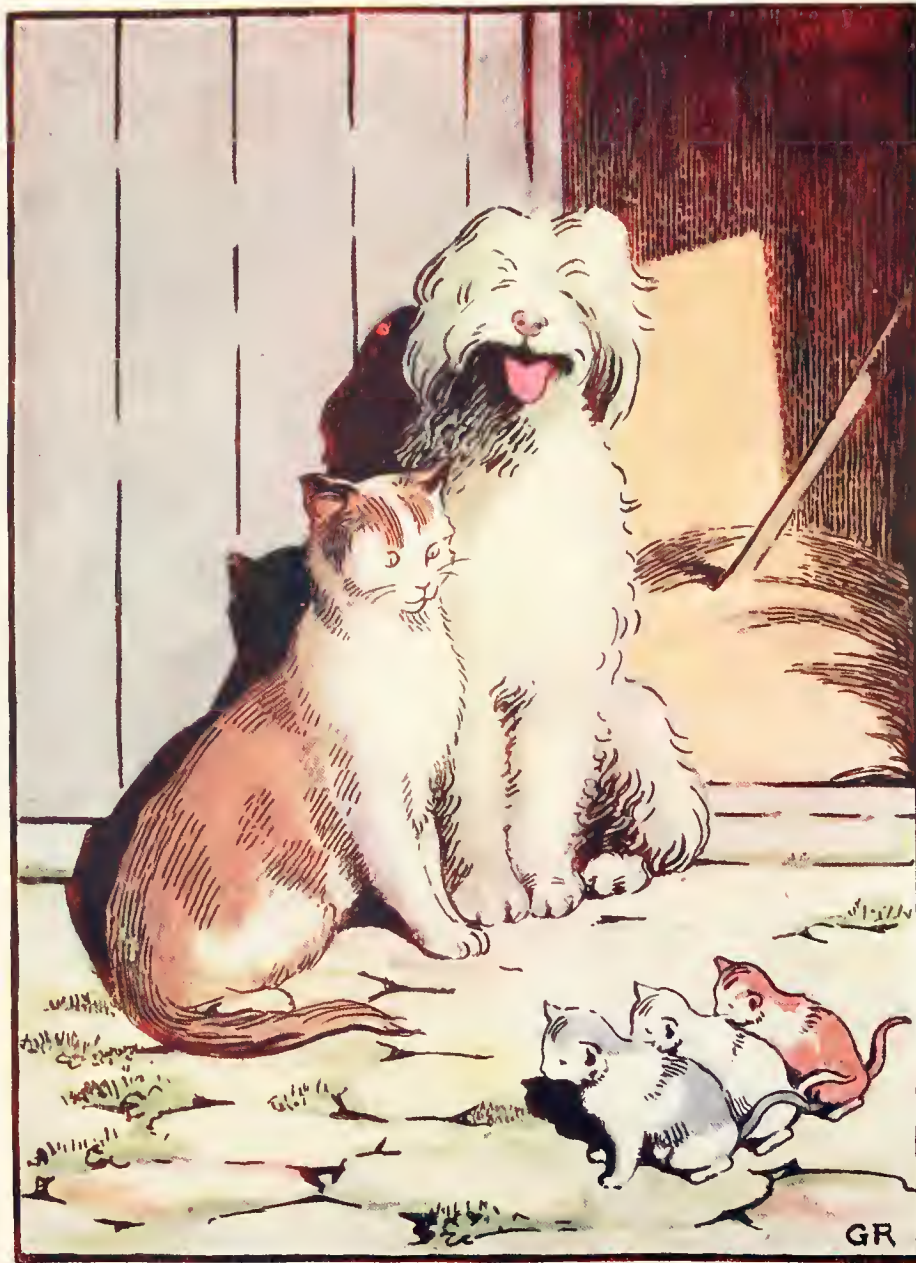
Allegro moderato

1. M. O. for Mau - die, O! Bon - nie, bon - nie Mau - die, O!
 2. J. O. for John - nie, O! Bon - nie, bon - nie John - nie, O!

I love a white rose, call up - on me.
 I love a red rose, call up - on me.

3. L. O. for Loulie O!
 Bonnie, bonnie Loulie O!
 I love a white rose, call upon me.
4. D. O. for Dickey O!
 Bonnie, bonnie Dickey O!
 I love a wild rose, call upon me.
5. E. O. for Ellen O!
 Bonnie, bonnie Ellen O!
 I love a tea rose, call upon me.
6. R. O. for Rachel O!
 Bonnie, bonnie Rachel O!
 I love a briar rose, call upon me.
7. M. O. for Mary O!
 Bonnie, bonnie Mary O!
 I love the roses all, call upon me.

Please do not wait for directions as to how to play all these games. It is so much better to have
 27094 your very own ideas and to *express* them. *K. C.*



You've lost your mittens,
You naughty kittens!



NOW WE TALK NONSENSE

We strive in Nonsense to express
The wordless thoughts of Happiness;
And there is much we cannot say
In any other earthly way.

G. R.

Three Little Kittens

Traditional

Moderately

mf

1. There were three lit - tle kit - tens Put on their mit - tens, To
2. These three lit - tle kit - tens, They lost their mit - tens, And
3. Go, go, naugh - ty kit - tens And find your mit - tens, Or

mf

p

eat some Christ - mas pie. }
all be - gan to cry. } Mew, mew, mew, mew, mew, mew, mew!_
you shan't have an - y pie!

p

4. These three little kittens,
They found their mittens,
And joyfully they did cry.
Mew, mew, mew, mew, mew, mew, mew!

5. "Oh granny dear,
Our mittens are here!
Make haste and cut up the pie!"
Purr - rr, purr - rr, purr - rr!

Peter Piper

Mother Goose

Music by
Harvey Worthington Loomis

In the tempo determined by the singer's degree of fluency

Introduction for piano. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand (r.h.) plays a rhythmic pattern of eighth notes, and the left hand (l.h.) plays a similar pattern. The dynamic marking is *mf*.

As rapidly as the words can be articulated

Vocal line: *sfz*
Pe-ter Pi-per picked a peck of pep-pers, A peck of pep-pers Pe-ter Pi-per picked; If

Piano accompaniment: *con umore*, *sfz*

Red. * (Reduction mark)

Vocal line: Pe-ter Pi-per picked a peck of pep-pers, Where's the peck of pep-pers Pe-ter Pi-per picked?

Piano accompaniment: *cresc.*

Red. (Reduction mark)

Used by permission

Lavender's Blue

Old English

Old English Tune

Rather fast

mp

1. Lav - en - der's blue, Fid - dle - fad - dle, Lav - en - der's green;
2. Call up the lads, Fid - dle - fad - dle, Set them to work,

con Ped.

When I am King, Fid - dle - fad - dle, You shall be Queen.
Some to the plough, Fid - dle - fad - dle, Some to the cart.

3. Some to make hay, Fid - dle - fad - dle, Some to cut corn,

While you and I, Fid - dle - fad - dle, Keep our - selves warm.

The Nut-Tree

Old English Nursery Jingle

W. A. Mozart
Written at the age of four

Allegro

mf

1. I had a lit - tle nut - tree, And no - thing would it
2. The king of Franc-e's daugh-ter, She came to vis - it

mf

3 2

p *mf*

bear, and no - thing would it bear, Ex - cept a gold - en
me, yes, came to vis - it me, And all — for the

p *mf*

4

p

nut - meg be - side a sil - ver pear, a pret - ty lit - tle sil - ver pear.
sake — of my — sil - ver tree, my pret - ty gold and sil - ver tree.

p

4

p *mf* *p*

3. I jumped the wa - ter o'er, I skip-ped o'er the sea, The

p *mf* *p*

mf *p*

birds they all did fly, They nev - er could catch me. I

mf *p*

pp

danc-ed o'er the wa - ter, I then skipped o'er the sea. The birds could not catch

pp

mf *p*

me, They nev - er could catch me, they nev - er, nev - er could catch me.

mf *p*

My Lady's Garden

Mother Goose
2d stanza by H.W.L.

Old English
Accompaniment by
Harvey Worthington Loomis

Lively
mp *mf*

1. How does my la - dy's gar - den grow, gar - den grow, gar - den grow? With

cock - le - shells And sil - ver bells, And pret - ty maids all in a row. —

mp *mf*

2. How does my la - dy's mu - sic go, mu - sic go, mu - sic go? With

quirks and trills And lilt - s and thrills; The bon - ni - est mu - sic I know! —

Mother Goose
2d stanza by H.W.L.

Idle Prattle

Franz Josef Haydn

Lively

1. As Tom-my Snooks and Bes-sie Brooks Were walk-ing out one Sun - day, Said
2. Said Bes-sie Brooks to Tom-my Snooks, "If so to-mor-row's Mon - day, I

mf *p*

mf *giocoso* *p*

Tom-my Snooks to Bes - sie Brooks: "To - mor-row will be Mon - day."
have no doubt it may turn out We'll find to - day is Sun - day."

mf *mf*

Passepied

Words by H. F. Moderately

J. S. Bach

They say that Jo - hann Se - bas - tian Bach Once wrote this quaint

mf *mf*

lit - tle bit, And danced to it with a la - dy fair As soon as 'twas writ.

Strolling Musicians

Words by
Fanny de Groot Hastings

Rebikov

Tempo di Valse

mf

Trav-ling on from town to

p

mf

town go we, Mu-sic men of great re-nown we be, And we play, Dull or

mf

p

bright the day, Just to make the chil-dren glad and gay.

mf

p

All our tunes are made of plea-sant things, Pus-sy-cats and jam and sil-ver wings;

Chil-dren dear Come from far and near, All our jol-ly won-der-songs to hear.

p *poco a poco cresc.*

f *poco a poco dim.*

p

mf

Trav-'ling on from town to town go we, Mu-sic men of great re -

noun we be, And we play, Dull or bright the day, Just to

make the chil-dren glad and gay. All our tunes are made of

plea-sant things, Pus-sy-cats and jam and sil-ver wings,

And our band Takes its first com-mand From a ba-by hand.

poco a poco dim.

Chil-dren dear Come from far and near, All our songs to hear.

p *poco a poco dim.*

Come and hear, come and hear, come,

hear.

pp *ppp*

It Was the Frog in the Well

Old English

In moderate time

1. It was the frog
2. The frog would a -
3. When he on his
4. When he came to the

mf *p*

Red.*

in the well, Hum - ble-dum, hum - ble - dum, And the mer - ry mouse
woo - ing ride, Hum - ble-dum, hum - ble - dum, Sword and buck - ler
high horse sat, Hum - ble-dum, hum - ble - dum, His boots shone
mer-ry mill pin, Hum - ble-dum, hum - ble - dum, La - dy mouse, are

in the mill, Twee - dle, twee-dle, twi - no!
by his side, Twee - dle, twee-dle, twi - no!
black as jet, Twee - dle, twee-dle, twi - no!
you with - in? Twee - dle, twee-dle, twi - no!

Red.*

English translation by
Kitty Cheatham

The Man Der Mann

Brahms

Con moto

1. Wil - ly Wil - ly Will, here comes the Sand - man,
2. Wil - ly Wil - ly Will, here comes the Sand - man,
1. Wil - le wil - le will, der Mann ist kom - men,
2. Wil - le wil - le will, der Mann ist kom - men,

Wil - ly Wil - ly Will, what does he bring? *mf* Wil - ly Wil - ly Will, sweet *p*
Wil - ly Wil - ly Will, what else brings he? *mf* Wil - ly Wil - ly Will, such *p*
wil - le wil - le will, was bracht' er dann? *mf* Wil - le wil - le will, viel *p*
wil - le wil - le will, was bringt er mehr? *mf* Wil - le wil - le will, gar *p*

su - gar can - dy, *mf* Wil - ly Wil - ly Will, my *p* chick gets ev - 'ry - thing.
won - drous play - things, *mf* Wil - ly Wil - ly Will, a *p* pock - et full for thee.
Zuk - ker - waf - feln, *mf* wil - le wil - le will, die's *p* Kin - de - lein soll han!
hüb - sche Sa - chen, *mf* wil - le wil - le will, die *p* Ta - schen sind ihm schwer!

3. Willy Willy Will, he's also bringing
Willy Willy Will, switches, I fear!
Willy Willy Will, one boy's been crying!
Willy Willy Will, O! do not let him hear.

4. Willy Willy Will, my boy's a big man,
Willy Willy Will, now dry your eyes,
Willy Willy Will, Sandman is passing
Willy Willy Will, to find the boy who cries.

3. Wille wille will, was soll's noch geben?
wille wille will, ein Rübelein!
Wille wille will, er hörte schreien,
wille wille will, ein schlimmes Bubelein!

4. Wille wille will, mein Kind ist artig,
wille wille will, mein Kind ist still!
Wille wille will, das Rütchlein geben
wille wille will, dem der es eben will!

The New Pelisse

Words by
Lawrence Alma-Tadema

Mozart

Allegretto

1. Ba-by's got a new pe - lisse, Ver - y soft and ver - y neat,
2. Thir - ty lambs each gave a curl, Moth - er sewed them stitch by stitch,

Like a lamb - kin in her fleece She's all white from head to feet,
All to clothe a ba - by - girl: Don't you think she's ver - y rich?

Like a lamb - kin in her fleece She's all white from head to feet.
All to clothe a ba - by - girl: Don't you think she's ver - y rich?

Ah! vous dirai - je, maman,
Je n'ai pas encor sept ans;
Papa veut que je raisonne,
Comme une grande personne,
Mais je dis que les bon-bons
Valent mieux que les leçons.

This same music is used with an Old French Nursery Rhyme as printed above.



My mother said I never should
Play with the Gipsies in the wood.

My Mother Said

Words traditional

2d stanza by

Dorothy Pleydell-Bouverie

Arthur Trew

Allegro giusto, ma scherzando

The piano introduction consists of five measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, starting with a *p staccato* dynamic. The left hand provides a steady accompaniment of quarter notes. The key signature is one sharp (F#) and the time signature is 2/4.

The first line of the second stanza features a vocal melody and piano accompaniment. The vocal line begins with the lyrics "My Moth-er said I nev-er should Play with the gip-sies". The piano accompaniment includes dynamics such as *p* and *p cresc.* with accents over the notes.

My Moth-er said I nev-er should Play with the gip-sies

The second line of the second stanza continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "in the wood; If I did, my Mother said, She'd send me out to beg my bread". The piano accompaniment features a dynamic of *f p* and includes accents.

in the wood; If I did, my Mother said, She'd send me out to beg my bread

In a white Al - pac - a frock, and a black lace shawl,

mf.

A pink silk bon-net and a green pa-ra-sol.

p dolce *p*

p *p*

mf My Fa-ther said I nev-er ought To pay for my clothes un - til they were bought;

mf *cresc.*

If I did, my Fa - ther said, he'd give me a smack and

f *p* *sfz* *p*

send me to bed In a lin - en night - y dress And a bed - sock

mf

brown; A pink silk pil - low and a

p dolce *p un poch. rit.*

green ei - der - down.

(in tempo al fine)

p *pp*

The Gentle Cow

Words and Music by
Arthur Trew

Andante moderato

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano (*p*) dynamic. The second system continues the grand staff with a piano-piano (*pp*) dynamic. The music is in 3/4 time and D major.

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "Gen - tle cow, I pri - thee spare That lit - tle flow'r of ten - der". The piano accompaniment is in a grand staff with a piano (*p*) dynamic. The word "ten." is written above the final note of the vocal line.

The second line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "blue; Do not choose to chew it up! There,". The piano accompaniment is in a grand staff with a piano (*p*) dynamic. The word "ten." is written above the final note of the vocal line.

let it be, 'tis not for you! Eat

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "let it be, 'tis not for you! Eat". The piano accompaniment is in the same key and time, with a bass line in bass clef and a treble line in treble clef. Dynamics include *p* and *pp*. An 8-measure rest is indicated in the piano part.

ev - 'ry - thing, but not the flow'rs, Go eat my neigh-bour's beans, please don't re -

The second system continues the vocal line with lyrics "ev - 'ry - thing, but not the flow'rs, Go eat my neigh-bour's beans, please don't re -". The piano accompaniment includes dynamics *p* and *mf*. A ten-measure rest is indicated in the piano part.

fuse! And af-ter chew thy cud for hours, For days, for weeks, —

The third system continues the vocal line with lyrics "fuse! And af-ter chew thy cud for hours, For days, for weeks, —". The piano accompaniment includes dynamics *p* and *pp*. A ten-measure rest is indicated in the piano part.

just as you choose!

The fourth system concludes the vocal line with lyrics "just as you choose!". The piano accompaniment includes dynamics *pp* and *rall.*. A ten-measure rest is indicated in the piano part.

The Blacksmith

Harvey Worthington Loomis

Dutch Folk-Tune

Accompaniment by H.W.L.

Allegro marcato

1. Black-smith, black-smith, how do you do? I've a lit-tle work right here for you.
 2. There's my po - ny, make him a shoe; Ham-mer on the an - vil, tick, tack, too!

English version by T.B.

A Riddle

German Folk-song

Allegretto

1. Down yon - der in the wood, stand - ing all a - lone, There
 2. He's stand - ing on one leg in the wood all day, He

lives a lit - tle man with a red coat on. Tell me now, who can he be,
 wears a fun - ny cap on his head, they say. Tell me now, who can he be,

Liv - ing there so qui - et - ly, Stand - ing all a - lone with his red coat on?
 Liv - ing there so qui - et - ly, Stand - ing on one leg in the wood all day?

"Papa" Haydn's Surprise

Words by
Burgess Johnson

J. Haydn

Andante

1. I should like to have you know Of a con-cert long a-go;
2. Pa-pa Hay-dn played a joke On these proud and sleep-y folk;

Peo-ple came from far a-way To hear Hay-dn play.—
Af-ter notes that sweet-ly sang Came a sud-den Bang!—

Oh! Oh! Oh! It's right to sleep, but O! You'll rue it If you do it

In a ver-y pub-lic place; Sleep at con-cert's a dis-grace!

Freely translated by
Kitty Cheatham

The Little Hunter

Le petit Chasseur

Old French

Con spirito

1. Once a lit - tle lad did ride On a val - iant stick a -
2. For to catch with sin - gle hand All the June - bugs in the
1. Il é - tait un pe - tit homme A che - val sur un bâ -
2. Quand il fut sur la mon - tagne, Il par - tit un coup d'can -

stride For to catch with sin - gle hand All the June - bugs in the
land; But their buzz - ing shocked him so, That he had to let them
ton; Il s'en al - lait à la chasse, A la chasse aux z'han - ne -
non; Il en eut si peur tout d'mêm; Qu'il tom - ba sur ses ta -

land. } Et ti ton tain, et ti ton tain, et ti ton tain, et ti ton ton!
go! }
tons. } Et ti ton tain, et ti ton tain, et ti ton tain, et ti ton ton!
lons. }

3. But their buzzing shocked him so,
That he had to let them go;
So the June-bugs won the day
And flew buzzingly away!

Chorus

4. Ladies kind with gentle art
Healed the big hurt in his heart!
"Bonbons, cher, we bring to you,"
"Merci, Mesdames, et adieu!"

Chorus

3. Il en eut si peur tout d'mêm,
Qu'il tomba sur ses talons;
Tout's les dames du villag'
Lui portèrent des bonbons.

Chœur

4. Tout's les dames du villag'
Lui portèrent des bonbons.
Je vous merci, mesdam's,
De vous et de vos bonbons.

Chœur

The Reason

Words from Youth's Companion

Music by
Newton Swift

Allegretto scherzando

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole rest for two measures, followed by the lyrics "Why do you wear your". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamic markings include *mp* for the vocal line and *p* for the piano accompaniment.

The second system continues the musical score. The vocal line has the lyrics "tail so short?" The kit-ten asked the rab-bit; "I think the rea-son,". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *mp* for the vocal line and *p* for the piano accompaniment. A *rit.* (ritardando) marking is placed above the vocal line towards the end of the system.

The third system concludes the musical score. The vocal line has the lyrics "he re-plied, "Is sim-ply force of hab-it."". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *a tempo* for the vocal line and *a tempo* for the piano accompaniment.

The Hand-organ Man

Words by
Fullerton L. Waldo

P. Tchaikowsky

Moderato
p

Danc - ing a - round the or - gan, Beau - ti - ful

p

mu - sic peal - ing, Waltz - ing up - on the

mf

mf

side - - walk - Such a lux - u - rious feel - - ing! An

marcato

marcato
p

or - ches - tra all for your - self! It

on - - ly costs a pen - - - ny; And

some - times e - - ven less than that, If

you should not have an - - - - y!

THE BEES' SONG

Thousandz of thornz there be
 On the Rozez where gozez
 The Zebra of Zee:
 Sleek, striped, and hairy,
 The steed of the Fairy
 Princess of Zee.

Heavy with blozzomz be
 The Rozez that growzez
 In the thickets of Zee,
 Where grazez the Zebra,
 Marked Abracadee-ebra
 Of the Princess of Zee.

And he nozez the poziez
 Of the Rozez that growzez
 So luvez'm and free,
 With an eye, dark and wary,
 In search of a Fairy,
 Whose Rozez he knowzez
 Were not honeyed for he,
 But to breathe a sweet incense
 To solace the Princess
 Of far-away Zee.

WALTER DE LA MARE

With kind permission of
 Henry Holt & Co.



Qui est ce qui passe par ci si tard?
Compagnons de la Marjolaine.



THEN DREAM AWHILE

The laughing dreams that dance by day
In whispering woods and fields of hay
Link hands with those that dance by night
Through violet gloom and ember light.
G. R.

FAIRY DAYS

Beside the old hall-fire—upon my nurse's knee,
Of happy fairy days, what tales were told to me!
.....

And many a quiet night—in slumber sweet and deep
The pretty fairy people—would visit me in sleep.

I saw them in my dreams—come flying East and West,
With wondrous fairy gifts—the new born babe they blest:
.....

But ever when it seemed—her need was at the sorest
A prince in shining mail—comes prancing through the forest!
.....

I wakened from my dreams—and wished that I could be
A child by the old hall-fire upon my nurse's knee!

WILLIAM MAKEPEACE THACKERAY.

Companions of the Marjolaine
Compagnons de la Marjolaine

Translation by G.R.

Old Breton Singing Game

Allegretto
p

1. Who is that pass-ing by so late? Com - pan-ions of the Mar - jo -
1. Qui est-ce qui passe i - ci si tard? Com - pa-gnons de la Mar - jo -

cresc.

lai - ne. Who is this pass - ing by so late? Gay, gay, whith - er a - way?
 lai - ne. Qui est - ce qui passe i - ci si tard? Gai, gai, des - sous le quai.

p

2. We are the watch who guard your gate, Com - pan - ions of the Mar - jo - lai - ne;
 2. Ce sont les che - va - liers du roi, Com - pa - gnons de la Mar - jo - lai - ne.

p

cresc.

We are the watch who guard your gate, Gay, gay, what of our pay?
 Ce sont les che - va - liers du roi, Gai, gai, des - sous le quai.

cresc.

COMPANIONS OF THE MARJOLAINE

(Compagnons de la Marjolaine)

- | | |
|--|---|
| <p>1. Qui, est ce qui passe par ci si tard?
Compagnons de la Marjolaine
Qui, est ce qui passe par ci si tard?
Gai, Gai,
Dessous le Quai.</p> | <p>1. Who is that passing by so late?
Companions of the Marjolaine
Who is that passing by so late?
Gay, Gay
Whither away?</p> |
| <p>2. Ces sont les ch'valiers du guet
Compagnons de la Marjolaine
Ces sont les ch'valiers du guet
Gai, Gai,
Dessous le Quai.</p> | <p>2. We are the watch who guard your gate,
Companions of the Marjolaine
We are the watch who guard your gate
Gay, Gay,
What of your pay?</p> |
| <p>3. Que demandent ces ch'valiers!
Compagnons de la Marjolaine
Que demandent ces ch'valiers?
Gai, Gai,
Dessous le Quai</p> | <p>3. What is your will, fair sirs, we pray?
Companions of the Marjolaine
What is your will, fair sirs, we pray?
Gay, Gay,
We must obey.</p> |
| <p>4. Une fillette d'envoyer
Compagnons de la Marjolaine
Une fillette d'envoyer
Gai, Gai,
Dessous le Quai.</p> | <p>4. One little maid to bear away
Companions of the Marjolaine
One little maid to bear away
Gay, Gay,
Unto the day.</p> |

Words by
Harry Worthington Loomis
and A.H.

At Sunset

Melody by
D. Bortniansky

Allegretto

Vil - lage chimes are soft - ly ring - ing While the sun goes off to sleep;

p *mp*

con Ped.

Far a - way a thrush is sing - ing Where the pur - ple shad - ows creep.

pp

Film - y clouds all pink and gold - en Make a glo - ry in the West,

p *mp*

Send - ing out the mes - sage old - en, That the dear God gives us rest.

pp

From "A Child's Garden of Verses"
Robert Louis Stevenson

Summer Sun

L.van Beethoven
(Larghetto, 2d Symphony)

Larghetto

1. Great is the sun, and wide he goes Thro' emp - ty
2. Mean - time his gold - en face a - round He bares to
3. O - ver the hills, a - long the blue, Round the bright

p

heav'n with - out re - pose; While in the blue
all the gar - den ground, Cast - ing a warm
air with foot - ing true, To please the child,

mf

and glow - ing days More thick than rain he show - ers his rays.
and glit - t'ring look In - to the i - vy's in - most nook.
to paint the rose, Gard - ner of all the World, he goes.

Sea - Shell

Poem* by Amy Lowell

Carl Engel

Con moto ondeggiante e ben sentito (♩ = 120)

Voice

Piano

sempre leggiero
l.h.

p

r.h. *sempre legatissimo*

un poco cresc.

mp

l.h.

Ad. * *Ad.* * *Ad.*

con semplicità

Sea - - shell, Sea - - shell,

sempre seguendo l'espressione del cantore

Ad. *Ad. simile*

Sing me a song, oh! Please! A song— of ships, and

* Used with the author's permission.

sail - or - men, And par - rots, and trop - i - cal trees; Of

is - lands lost in the Span - ish Main, Which no man ev - er may

misterioso

find a - gain, Of fish - es and cor - als un - der the waves, And

ravvivando

intenzionato *poco stentato* *a tempo*

sea - hors - es sta - bled in great green caves. Oh, Sea - shell,

intenzionato *colla voce* *a tempo*

Sea - - shell, Sing of the things you know _____ so

colla voce

poco a poco rallentando e diminuendo

well. _____

poco a poco rallentando e diminuendo *ppp*

Red. Red. Red.

From "A Child's Garden of Verses"
Robert Louis Stevenson

The Little Land

W. A. Mozart

Andante

p

1. I have just to shut my eyes, To go sail-ing thro' the skies,
2. Should a leaf-let come to land, Drift-ing near to where I stand,

To go sail-ing far a-way To the pleas-ant land of play;
Straight I'll board that ti-ny boat, Round the rain-pool sea to float;

p

To the fair-y Land a-far Where the lit-tle peo-ple are,
Lit-tle thought-ful crea-tures sit On the grass-y coast of it;

mf

Where the clo-ver-tops are trees, And the rain-pools are the seas.
Lit-tle things with love-ly eyes See me sail-ing with sur-prise.

p

Words by
A. M. H and K. C.

Echoes

Johannes Brahms
(In the 2d Symphony)

Allegretto grazioso

1. Hills are your com-rades gay, Who turn a - bout,
2. And thus in ev - 'ry-thing, With - out a - doubt,

An - swer with - out de - lay — Your hap - py shout. —
E - cho's re - ply will ring — As you send out. —

like an echo

Hill, O! Hel - lo! Call - ing cut soft or loud;
Just so! Just so! Love from your heart to — all, —

And as to them you — do, Just so they do — to — you.
So from the hearts of — men Love will come back a - gain.

p

mf

p

p dolce

William Blake
(Songs of Innocence)

Cradle-Song

Ossip Gabrilowitch

Andante tranquillo

1. Sweet dreams form a shade O'er my love-ly in-fant's head.
2. Sweet babe, in thy face Ho-ly im-age I can trace;

Sweet dreams of pleas-ant streams By hap-py, si-lent moon-y beams,
Thou his face dost ev-er see, Heav'n-ly face that smiles on thee.

Sweet sleep, with soft down Weave thy brows an in-fant crown;
Smiles on thee, on me, on all, Who be-came an in-fant small;

Sweet sleep, an-gel mild, Hov-er o'er my hap-py child.
In-fant smiles, like His own smile, Heav'n and earth to peace be-guile.

molto espress.

Cradle-Song

Wiegenlied

Johannes Brahms

Con moto

1. Sleep, ba - by, sleep, Thy fa - ther guards his sheep, Thy
 2. Sleep, ba - by, sleep, The largestars are the sheep, The
 3. Sleep, ba - by, sleep, A - way to tend thy sheep, A -
 4. Sleep, ba - by, sleep, Our Sav - iour loves His sheep, He

moth - er shakes the dream - land tree, Down falls a lit - tle dream for thee,
 lit - tle stars ars lambs, I guess! The gen - tle moon the shep - herd - ess:
 way, thousleep - dog, fierce and wild, And do not harm my sleep - ing child;
 is the Lamb of God on high, Who for our sakes came down to die.

Sleep, ba - by, sleep.
 Sleep, ba - by, sleep.
 Sleep, ba - by, sleep.
 Sleep, ba - by, sleep.



O, little Fairy Pegasus!
rear and prance
Trot 'round the quarto—
ordinary time!
March, little Pegasus, with
pawing hoof sublime.

JOHN KEATS

"Ride a cock horse"

Andantino (♩ = 92)

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a 3/4 time signature. The left hand provides a harmonic accompaniment with chords and single notes.

The piano introduction continues with the same melodic and harmonic patterns in the right and left hands.

Ride a cock horse ————— To Ban - bu - ry cross,

The vocal line begins with the lyrics "Ride a cock horse" followed by a long dash, then "To Ban - bu - ry cross,". The piano accompaniment continues with the same harmonic structure.

— To see a fine la - - dy ————— Up - on a white

The vocal line continues with "To see a fine la - - dy" followed by a long dash, then "Up - on a white". The piano accompaniment continues.

horse; ————— Rings on her fin - gers,

The vocal line concludes with "horse;" followed by a long dash, then "Rings on her fin - gers,". The piano accompaniment continues.

And bells on her toes; _____ She shall have

mu - - sic _____ Wher - ev - er she goes, _____

_____ She shall have mu - - sic _____ Wher - ev - er she

rit.

a tempo

goes. _____

a tempo

Andante from Sonata Op. 5

Joh. Brahms

Andante espressivo

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a trill (*tr*) in the second measure. The lower staff provides a harmonic accompaniment with a *legato* marking. The system concludes with a repeat sign.

The second system continues the musical piece. It features a trill (*tr*) in the upper staff. The lower staff continues with a flowing accompaniment. The system ends with a repeat sign.

The third system shows further development of the melodic and accompanimental lines. A trill (*tr*) appears in the upper staff. The lower staff maintains the rhythmic and harmonic support. The system concludes with a repeat sign.

The fourth system continues the piece. The upper staff has a trill (*tr*). The lower staff continues with its accompaniment. The system ends with a repeat sign.

The fifth and final system on the page. The upper staff concludes with a fermata. The lower staff features a *ppp* (pianissimo) dynamic marking. The system ends with a final cadence.

Cloudlets

Words by
Felix Muetze

Music by
Meta Schumann

Very light and with great simplicity throughout (♩ = 160)

Piano introduction in 6/8 time, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The music features a simple, rhythmic accompaniment in the left hand and a melodic line in the right hand.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Cloud - - lets, cloud - - lets,". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Vocal line and piano accompaniment. The vocal line continues with the lyrics "as you pass si - lent - ly on, _____ Don't you hear my". The piano accompaniment remains consistent.

Vocal line and piano accompaniment. The vocal line concludes with the lyrics "plain - tive cry? _____ Cloud - lets, cloud - lets,". The piano accompaniment includes a *poco rit.* (ritardando) marking in the final measures.

a tempo
 have you no mes - - sage that you found on the
a tempo
p

way, No mes - sage from some one of

yes - - ter - - day? No mes - sage
molto rall.
molto rall.

from some one of yes - - ter - - day?
dim.
dim. *pp*

Sandmännchen*

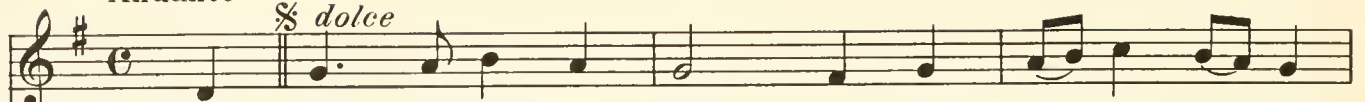
(German Nursery Rhyme)

The Little Sandman

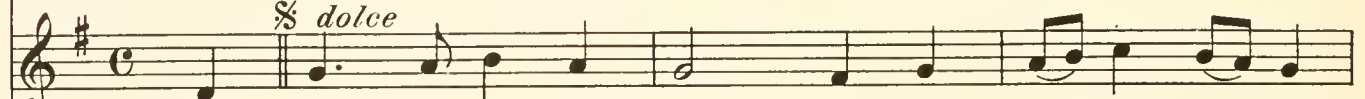
Kinderlieder, No. 4

Original Key

Andante

♩ dolce

1. Die Blü - me - lein sie schla - fen schon längst im Mon - den -
 Vö - ge - lein sie san - gen so süß im Son - nen -
 männ - chen kommt ge - schli - chen und guckt durch's Fen - ster -
 männ - chen aus dem Zim - mer, es schläft mein Herz - chen

♩ dolce

1. The flow'rs have long been sleep - ing Be - neath the moon's bright
 birds that sang so sweet - ly, Ere went the sun to
 Sand - man at the win - dow His steal - thy search will
 Sand - man leaves the cham - ber; And now my dar - ling

Andante

*♩**molto p e dolce una corda*

schein, sie ni - cken mit den Kö - pfen auf ih - ren Sten - ge - lein.
 schein, sie sind zur Ruh' ge - gan - gen in ih - re Nest - chen klein.
 lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.
 fein, es ist gar fest ver - schlos - sen schon sein Guck - ä - u - ge - lein.

beams, Their lit - tle heads are nod - ding Up - on their slen - der stems.
 rest, Are now a - sleep, a - hang - ing Each in its lit - tle nest.
 make For an - y lit - tle chil - dren Who still may be a - wake.
 sleeps, So tight - ly closed in slum - ber His pre - cious eyes he keeps.



* From the series of fourteen songs inscribed "to the children of Robert and Clara Schumann".

Es rüt - telt sich der Blü - then-baum, er säu - selt wie im
 Das Heim - chen in dem Äh - ren-grund, es thut al - lein sich
 Und wo er nur ein Kind - chen fand, streut er in's Aug' ihm
 Es - leuch - tet Mor - gen mir Will - komm' das Äu - ge - lein so

The trees in bloom they wave, and seem To - sigh as in a
 The crick - et on - ly in the hay Has still a word to
 If - such a child he chance to see, Some sand in - to its eyes throws
 At - morn those clear, pure eyes of thine Will wel - come to me

Traum: }
 kund: } Schla - fe, schla - fe, - schlaf' du mein Kin - de - lein!
 Sand: }
 fromm. }

dream: }
 say. } Sleep - on, Sleep - on, sleep on, dear ba - by mine.
 he. }
 shine. }

lein!
 mine.

2. Die
 3. Sand -
 4. Sand -

2. The
 3. The
 4. The

The Tree

Verses by
Fullerton L. Waldo

Meta Schumann

Moderato

Piano introduction in 6/8 time, marked *Moderato* and *p*. The music features a melody in the right hand with eighth notes and rests, and a bass line in the left hand with dotted rhythms.

Vocal line and piano accompaniment for the first verse. The vocal line is in a soprano range, and the piano accompaniment is in the same range as the introduction. The lyrics are: "Thro' the long day un - wear - y - ing - ly A moth - er kind and good is she To a".

Vocal line and piano accompaniment for the second verse. The vocal line continues from the first verse. The lyrics are: "furr'd and feath - er - ed fam - i - ly:". The piano accompaniment includes a *p* marking in the right hand.

Vocal line and piano accompaniment for the third verse. The vocal line continues from the second verse. The lyrics are: "Squir - rels that in - no - cent - ly play A - bout her might - y knee all day, And". The piano accompaniment includes a *p* marking in the right hand.

Used by permission of "Youth's Companion"

man-y a lit - tle fledg-ling bird, Whose voice a - mid_ the leaves is heard.

Dark-ness is come up - on the lands, And all night long the good tree stands

pp

Lift-ing in prayer for them her hands, lift-ing in prayer for them her hands.

rit.

p *pp rit.*

Wishing

Ring-ting! I wish I were a Primrose,
 A bright yellow Primrose, blowing in the spring!
 The stooping boughs above me,
 The wandering bee to love me,
 The fern and moss to creep across,
 And the Elm-tree for our king!

Nay - stay! I wish I were an Elm-tree,
 A great lofty Elm-tree, with green leaves gay!
 The winds would set them dancing,
 The sun and moonshine glance in,
 The birds would house among the boughs,
 And sweetly sing.

William Allingham

The Shepherd's Pipe

Harvey Worthington Loomis

Ludwig van Beethoven

Allegretto

mp

1. Hark! Thro' the morn - ing I hear the shep - herd's pipe, — For

mp legato

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

May - time is dawn - ing And cher - ry - buds are ripe.

This system contains the next four measures. The vocal line continues with the same melodic pattern. The piano accompaniment maintains its accompanimental role, with some chordal textures in the right hand.

2. Blue - birds are wing - ing Be - yond the gar - den wall; — I

This system contains the next four measures. The vocal line begins the second phrase. The piano accompaniment continues with its characteristic accompanimental style.

know by their sing - ing They've heard the shep - herd's call! —

This system contains the final four measures of the piece. The vocal line concludes with a final note. The piano accompaniment ends with a final chord.

The Evening Star

(Der Abendstern)

Words by
Hofmann von FallerslebenTranslation by
Kitty Cheatham

Robert Schumann

Op.79, No.1

1. You beau - ti - ful star, So still and so far, You
3. If dark seems the night, The beams of your light Will

p

shine in my heart, Dear be - loved eve - ning star. 2. A gold - span - gled flow'r In
peace - ful - ly guide me In paths that are right. 4. O star in the blue, So

p

heav'n's a - zure bow'r, Your se - crets you tell me At twi - lights' dear hour.
ra - diant and true, My heart sings a glad song Of greet - ing to you!

Musette

Words by
Burgess Johnson

J. S. Bach

Andante pastorale (♩ = 108)

Come with— me a - rid - ing, a - rid - ing On my—

p

The first system of the musical score for 'Musette'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Come with— me a - rid - ing, a - rid - ing On my—'. The piano accompaniment starts with a piano (*p*) dynamic. The music is in G major and 3/4 time, with a tempo of Andante pastorale (♩ = 108).

apple bough, we'll gal-lop thro' the air! Whip him and flip him, there's room for all a -

The second system of the musical score. The vocal line continues with the lyrics 'apple bough, we'll gal-lop thro' the air! Whip him and flip him, there's room for all a -'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

strid - ing! Where we— go we do not know, nor do we care!

The third system of the musical score. The vocal line concludes with the lyrics 'strid - ing! Where we— go we do not know, nor do we care!'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

Some ride a pranc - er, a danc - er or a dap - ple, Some do gal - lop

p dim.

far and wide up - on a tall - mare; Sway - ing so gai - ly up - on our jol - ly

ap - ple, We see all the grown - ups walk a - round be - low us on the ground. Come with

p

me a - rid - ing, a - rid - ing! Up - here in blos - som - land we gal - lop ev - 'ry - where.

Le Rosier

My Rose-tree

Harmonization and English Text by
Harvey Worthington Loomis

Melody and French Text by
Jean Jacques Rousseau

Andantino

p

Ce beau ro - sier, où les oi - seaux vien - nent chan -
My rose tree fair, When morn - ing hours a - wake In -

p semplice e legato

Detailed description: This system contains the first two lines of the musical score. The vocal line is in 2/4 time, starting with a piano (*p*) dynamic. The lyrics are: "Ce beau ro - sier, où les oi - seaux vien - nent chan -" and "My rose tree fair, When morn - ing hours a - wake In -". The piano accompaniment is in 2/4 time, marked *p semplice e legato*. It features a bass line with a treble clef and a right-hand line with a grand staff. The key signature has one flat (B-flat).

ter joy - eu - se - ment a l'heu - re ma - ti - na - le, sous
vites each bird to sing 'mid pet - als pink. A per - fume rare Is

p

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics: "ter joy - eu - se - ment a l'heu - re ma - ti - na - le, sous" and "vites each bird to sing 'mid pet - als pink. A per - fume rare Is". The piano accompaniment continues with a piano (*p*) dynamic. The key signature changes to two flats (B-flat and E-flat).

p *p*

ma - fe - nê - tre per - chés sur ses jeu - nes ra - meaux.
waft - ed thro' my win - dow; - Ros - es and songs are bon - ny mates, I think.

mp *pp*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "ma - fe - nê - tre per - chés sur ses jeu - nes ra - meaux." and "waft - ed thro' my win - dow; - Ros - es and songs are bon - ny mates, I think." The piano accompaniment continues with piano (*p*) dynamics, then mezzo-piano (*mp*) and pianissimo (*pp*) dynamics. The key signature changes to one flat (B-flat).

My Lady Polly's Dance

Words by
Burgess Johnson

Frédéric Chopin

Andantino

Oh, see my la - dy dance, The fair - est maid of
 France! When lo, a bu - gle - call Is heard out - side the
 wall; They let the draw - bridge fall, The lord comes in the
 hall; He puts a - side his lance, And they be - gin the dance.

p dolce

cresc.

mf *dim.*

From an Old German Minnelied

Freely translated by K.C.

Johannes Brahms
(In his First Piano Sonata)

Andante

mf *pp*

1. All si - lent steals the moon on high: (Bud, blow,
2. The ba - by moon, a bow of light: (Bloom, bloom,

flow - 'ret_ blue!) The dark - ness flees as she comes by; (Bloom, bloom, flow - 'ret_ blue!)
flow - 'ret_ blue!) Thro' sil - ver cloud - lets shin - ing white: (Bloom, bloom, flow - 'ret_ blue!)

Rose in the vale, Pond - lil - y pale, Sleep, soft - ly kissed by the moon.
Ros - es in dell, Chil - dren as well! Bow, bow to ba - by_ moon.



Lullabye, little one, soar in your dream
Over the housetop, the mountain and stream.



AND NOW WE WILL BE
A LITTLE BIT SERIOUS

When dips the sun below the hill
Our dancing feet awhile grow still,
For with the twilight comes a sense
Of holy peace and reverence.

G. R.

LOVE'S LULLABY

1.

Lullaby, baby dear, cradled in blue,
Angels and mother-love watch over you,
Under your slumber robe, precious one, rest,
Lullaby, sleep-a-bye, in your soft nest.

2.

Lullaby, little one, soar in your dream
Over the house-top, the mountain and stream;
Higher and higher, love, soon you will fly
Into the dreamland on love's lullaby.

5.

Love clothes the lily in radiant white,
Love feeds the lambkins, and guards through the night,
Love broodeth over each hamlet and hall,
Love never faileth, but careth for all.

AUGUSTA E. STETSON, C. S. D.

The children of the twentieth century will have new cradle-songs.

Perhaps we have not been awake to the influence of words which have lulled to sleep the children of the nineteenth century; for instance:

"Rock-a-bye baby upon the tree top,
When the wind blows the cradle will rock,
When the bough breaks the cradle will fall,
Down will come baby, cradle and all."

These words suggest fear and destruction to a child, whereas, the tender, protecting sense of the gentle presence of Love brings to the little ones peace and rest.

A national cradle-song, which embodies more than the usual Mother Goose lullaby, is the demand of the twentieth-century mother and nurse.

Reared upon the contemplation of Love, our future citizens will have a firm foundation upon which to build the character of the Christ child, to whom Christ Jesus referred: "Except ye . . . become as little children, ye shall not enter into the Kingdom of Heaven."—*Matthew 18:3*.

KITTY CHEATHAM.

Love's Lullaby

Words and Music by
Augusta E. Stetson, C. S. D.

Andante

p

1. Lul - la - by, ba - by dear, cra - dled in blue, An - gels and
 2. Lul - la - by, lit - tle one, soar in your dream O - ver the
 3. Lul - la - by, ba - by - bye, cra - dled in blue, Sleep on and
 4. Lul - la - by, lul - la - by, moth - er love sings O - ver the

p

moth - er - love watch o - ver you, Un - der your slum - ber robe,
 house - top, the moun - tain and stream; High - er and high - er, love,
 dream on your nap - a - bye through; In your sweet slum - ber Love's
 cra - dle of peas - ant and kings, "God is the Fa - ther and

rit.

pre - cious one, rest, Lul - la - by, sleep - a - bye, in your soft nest.
 soon you will fly In - to the dream - land on Love's Lul - la - by.
 Lul - la - by hear: "God and His an - gels and moth - er are near."
 Moth - er of all," This is Christ's mes - sage to great and to small.

rit.

p

5. Love clothes the lil - y in ra - diant white, Love feeds the

p

lamb-kins and guards through the night, Love brood - eth o - ver each

rit.

ham - let and hall, Love nev - er fail - eth, but car - eth for all.

rit.

A Child's Prayer

Arranged by Kitty Cheatham

Johann Sebastian Bach

Andante con moto

Now I lay me down to sleep, I know that God His child will keep, I

know that God my life is nigh; I live in Him, I can-not die.

God is my health, I can't be sick, God is my strength un-fail-ing, quick; God

is my All, I know no fear, Since Life and Love, dear God, is here.

mf sempre legato

cresc.

mf sempre legato

cresc.

Martin Luther's Carol

Written for
Luther's children

Arranged by
W. L. Wright

Andante

p

1. A - way in a man - ger, a crib for His bed, The
2. The cat - tle are low - ing, the ba - by a - wakes, But

mp

lit - tle Christ Je - sus laid down His sweet head; The stars in the bright sky looked
lit - tle Lord Je - sus no cry - ing He makes; I love Thee, Lord Je - sus, look

p *dim.* *pp*

down where He lay, The lit - tle Christ Je - sus a - sleep in the hay.
down from the sky, And stay by my crib watch - ing my lul - la - by.

"A Mighty Fortress is Our God"

Martin Luther

(Ein' feste Burg ist unser Gott)

1. A might-y For-tress is our God, A trust-y Shield and Weap - on;
2. With might of ours can naught be done, Soon were our loss ef - fect - ed;

He helps us free from ev - 'ry need That hath us now o'er - tak - en.
But for us fights the Val - iant One Whom God Him - self e - lect - ed.

The old, bit - ter foe Means us dead - ly woe: Deep guile and great - might
Ask ye, Who is this? Je - sus Christ it is, Of Sab - a - oth - Lord,

Are his dread arms in fight, On earth is not his e - - qual.
And there's none oth - er God; He holds the field for ev - - er.

3. Though devils all the world should fill,
All watching to devour us,
We tremble not, we fear no ill,
They cannot overpower us.
This world's prince may still
Scowl fierce as he will;
He can harm us none:
He's judged, the deed is done,
One little word o'erthrows him.

4. The Word they still shall let remain,
Nor any thanks have for it;
He's by our side upon the plain
With His good gifts and Spirit.
Take they then our life,
Goods, fame, child, and wife,
When their worst is done,
They yet have nothing won:
The Kingdom ours remaineth.

*Martin Luther, 1529
Tr. Composite, 1866*

A Cradle-Hymn

Isaac Watts (abridged)

Johann Sebastian Bach

Andante larghetto

p

1. Hush, my dear, lie still and slum - ber;
 2. How much bet - ter thou'rt at - tend - ed
 3. Mayst thou live to know and fear Him,

p legato

Ho - ly an - gels guard thy bed! Heav'n - ly bless - ings
 Than the Son of God could be, When from heav - en
 Trust and love Him all thy days; Then go dwell for

with - out num - ber Gen - tly fall - ing on thy head.
 He de - scend - ed And be - came a child like thee.
 ev - er near Him, See His face, and sing His praise.

Slumber - Song

Schlummerlied

C. Wesley

Robert Schumann

Allegretto

p

Dear Christ Je - sus, meek and mild,

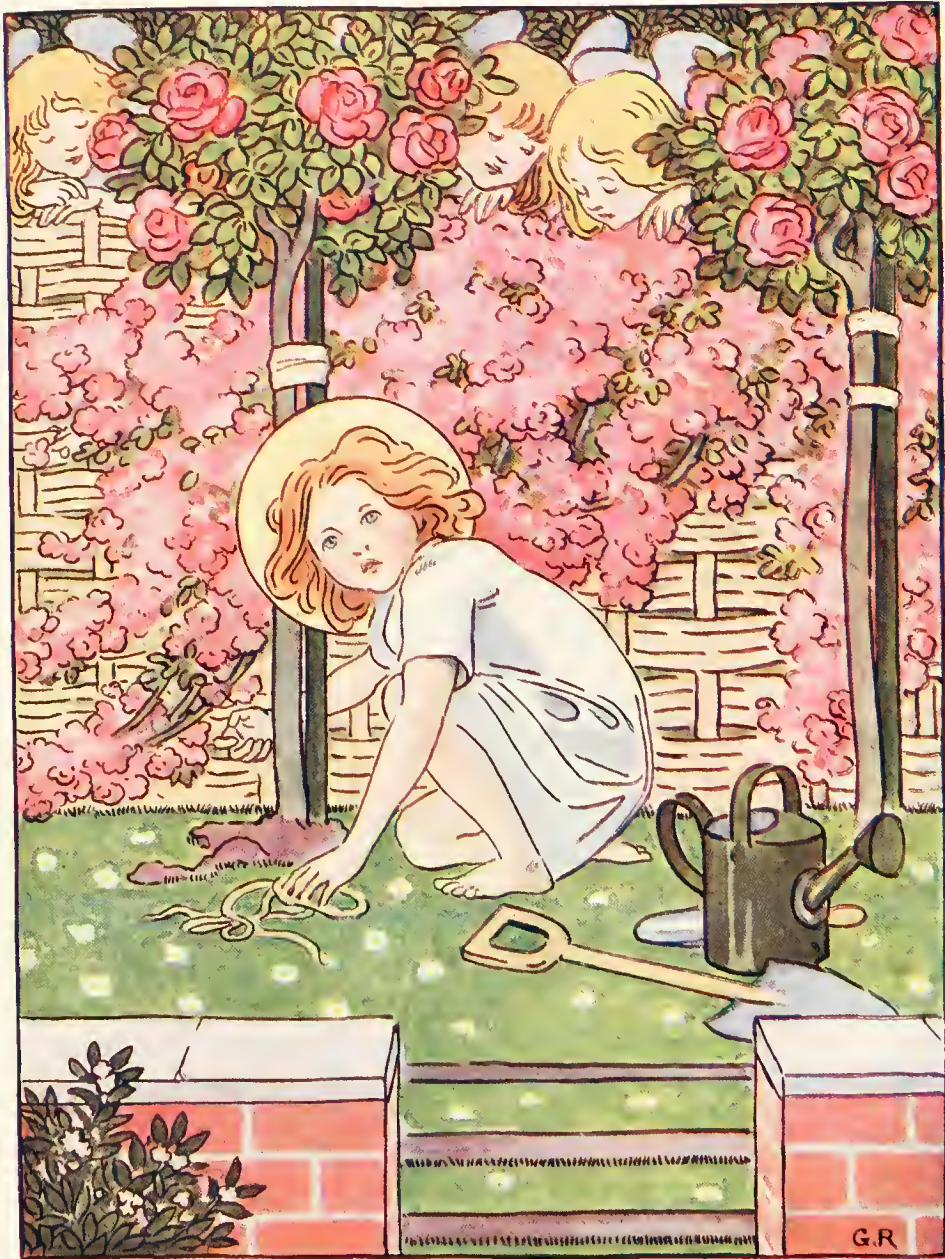
p

con Pedale

Look up - on a lit - - tle child,

Take my child - ish hand in Thine,

Guide these lit - tle feet of mine.



Whene'er I see a garden
I think of far Judea . . .

Child Jesus in the Garden

A little child - and his happy childhood hours spent in a Swiss garden - inspired this lovely little musical flower called an "Idyl". *K. C.*

I believe in God.... and the truth of art.... one and indivisible. I believe that this art proceeds from God, and dwells in the hearts of all enlightened men. I believe that all may become blessed through this art.... *Wagner*

Words by
Kitty Cheatham

Richard Wagner
in the "Siegfried Idyl"

Tranquillo

p
The

fra-grance of a gar - den Brings thoughts of far Ju - de - a, Where, when a child a -

semplice *p sempre*

mid the flow'rs, Child Je - sus spake; child an - gels came, Made kin - dred by the

una corda ppp

sempre senza Ped.

love of God.

tre corde *mp* *molto legato* *p* *ppp*

The Lord's Prayer

(Largo)

The arrangement made by Kitty Cheatham

Händel

1. Our Fa - ther which art, which art in heav'n
 2. Give us — this day our — dai - ly bread,

p *mf*

hal - - low - ed be Thy — name. Thy king - dom,
 And for - give us our — debts as we, as

p *f*

Thy king-dom come, Thy will be done — on earth as — in heav'n.
 we for - give, as we for - give — our debt - - ors.

p *p*

p

3. And lead us not in - to temp -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *p* is placed above the first measure.

mf *p*

ta - tion, But de - liv - er us from e - vil; For

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with chords and single notes. Dynamic markings of *mf* and *p* are present.

f

thine is the king - - dom, and the power, and the glo - - ry,

The third system continues the vocal line and piano accompaniment. The vocal line has a half note F#5, a half note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with chords and single notes. A dynamic marking of *f* is present.

f *p*

for ev - er, for ev - - - er.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note E5, a half note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with chords and single notes. Dynamic markings of *f* and *p* are present. The system ends with a double bar line.

God is Love, and Everywhere

Kitty Cheatham

Franz Schubert

Andante

mf *ten.*

1. O won-drous babe of Gal - i - leel!
2. To - day we need this mes - sage; pure

poco rit. *mf a tempo*

Pure milk of love di - vine brought he To feed a starv-ing
As lit-tle chil - dren we must be To catch the chord of
a tempo

ten.

world of old, And cleanse all men from greed of gold.
Love di - vine And feed a - gain hu - man - i - ty.

Andante from the Fifth Symphony

Tennyson

L. v. Beethoven

Andante

p

O — flow'r in the cran-nied wall, I pluck you
 But — if I should un-der-stand — What you

p

out — of — the — cran-nies, — Hold you here, —
 are, root and all and all in all, — I should know, —

mf *p*

root and all, — In my hand, — lit-tle flow-er.
 I should know what God and man is, God and man is.

mf *p*

"From my childhood, whenever my art could be serviceable to humanity, I have never required anything beyond the heartfelt gratification that it has always caused me." *Beethoven.*

Thou shalt love the Lord thy God with all thy heart. Thou shalt love thy neighbor as thyself. *Christ Jesus*
 The universal law of God enters unconsciously the human heart and governs it. *Mary Baker Eddy*

The Song of Love

Words and Music by
 Augusta E. Stetson, C. S. D.

Andante con moto

1. The song of love to you I sing, It is
 2. The song of love to all I sing, To the
 3. To all I sing, this hour brings The

car-ried by dove on tire-less wing, It sings of
 peas-ant meek and the re-gal king Whose reign is
 Lord of lords and the King of kings, U-nit-ing in

heav'n and joy and peace, And chants the an-them of
 ruled by wrong and might, Or by Truth and Love, the
 Christ's great bat-tle plan All na-tions, with love for

mf religioso sostenuto

war's re - lease. It is borne on the breath of the an - gel choir, It is heard in the
 law of right. I sing the song of the Prince of Peace, And a - wait the
 God and man. Let war for ev - er cease on earth, Let the new cre -

mf religioso sostenuto

rit. e cresc. f p a tempo

e - cho of harp and lyre; It is love, not hu - man but di -
 hour of Love's re - lease From bonds of hate, and fear, and
 a - ted world give birth To chil - dren of God; let the wel - kin

rit. e cresc. f p a tempo

1. & 2. *mf f*

vine, which Love is wing - ing from me to mine.
 strife, To the reign of Christ with end - less life.

mf

3. *mf cresc. ff*

ring With pae - ans of praise to Christ, our King!

mf cresc. ff colla parte

He Who Clothes the Lilies

Music by Bessie Carol Merz

Moderato

p cantabile

The piano introduction consists of two staves (treble and bass clef) in G major and 6/8 time. The tempo is marked 'Moderato'. The music is written in a cantabile style, featuring a flowing melody in the right hand and a supporting bass line in the left hand. The piece begins with a series of chords and eighth notes, creating a gentle and serene atmosphere.

p

1. He who clothes the lilies, And notes the sparrows
so, when weary and burdened I know not which way to

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "1. He who clothes the lilies, And notes the sparrows so, when weary and burdened I know not which way to". The piano part provides a harmonic foundation with chords and moving lines in both hands.

fall, Will tenderly care for His little one, For He
go, I know that He lovingly leads me, And 'tis

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "fall, Will tenderly care for His little one, For He go, I know that He lovingly leads me, And 'tis". The piano accompaniment continues to support the vocal line with harmonic accompaniment.

1. loves and leads us all. 2. And all that I need to know.

The final section of the song includes two endings. The first ending leads to the end of the piece, and the second ending provides an alternative conclusion. The lyrics are: "1. loves and leads us all. 2. And all that I need to know." The piano accompaniment concludes with a final chord and a few notes in the bass line.

The Sabbath Morn

Op.77, No.1

Mendelssohn

Andante sostenuto

Soprano I

Musical notation for Soprano I, first system. The staff is in G major (two flats) and common time. It begins with a whole rest for three measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "This is the" are written below the notes.

p

This is the

Soprano II

Musical notation for Soprano II, first system. The staff is in G major (two flats) and common time. It begins with a whole rest for three measures.

Andante sostenuto

Piano

Musical notation for Piano, first system. The piano part consists of two staves (treble and bass clef) in G major (two flats) and common time. The right hand starts with a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *p*.

Musical notation for Soprano I, second system. The staff is in G major (two flats) and common time. It begins with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Sab - bath morn!" are written below. Dynamics include *cresc.*, *f*, and *p*.

Sab - bath morn!

cresc.

f

p

This is the Sab - bath morn!

I am a -

Musical notation for Soprano II, second system. The staff is in G major (two flats) and common time. It begins with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "This is the Sab - bath morn! I am a -" are written below. Dynamics include *cresc.*, *f*, and *p*.

cresc.

f

p

This is the Sab - bath morn!

I am a -

Musical notation for Piano, second system. The piano part continues with two staves. Dynamics include *cresc.*, *f*, and *p*.

cresc.

f

p

Musical notation for Soprano I, third system. The staff is in G major (two flats) and common time. It begins with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "lone with - in the dell, Yet one faint sound, the ma - tin -" are written below. Dynamics include *pp*.

lone with - in the dell,

Yet one faint sound,

the ma - tin -

pp

Musical notation for Soprano II, third system. The staff is in G major (two flats) and common time. It begins with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "lone with - in the dell, Yet one faint sound, the ma - tin -" are written below. Dynamics include *pp*.

lone with - in the dell,

Yet one faint sound,

the ma - tin -

pp

Musical notation for Piano, third system. The piano part continues with two staves. Dynamics include *pp*.

pp

cresc. bell. Now still _____ is wood and lawn, *dim.* now still _____ is wood and

cresc. bell. Now still _____ is wood and lawn, *dim.* now still _____ is wood and

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *cresc.* and *dim.* for the vocal parts, and *cresc.*, *f*, and *p* for the piano accompaniment.

lawn. *p* Kneel-ing I pray to Thee,

lawn.

The second system continues the vocal lines and piano accompaniment. The vocal parts have rests for the first two measures, followed by the lyrics. The piano accompaniment continues with chords and a bass line. Dynamics include *p* for the vocal parts and *f* and *p* for the piano accompaniment.

cresc. *f* *p* kneel - ing I pray to Thee! Soft breez-es breathe _____ a hal-low'd

cresc. *f* *p* Kneel - ing I pray to Thee! Soft breez-es breathe _____ a hal-low'd

The third system continues the vocal lines and piano accompaniment. The vocal parts have lyrics and a long note for 'breathe'. The piano accompaniment continues with chords and a bass line. Dynamics include *cresc.*, *f*, and *p* for both vocal and piano parts.

pp *cresc.*

sound, I feel as though all na - ture_ round Were bound

pp *cresc.*

sound, I feel as though all na - ture_ round Were bound

pp

dim.

in pray'r with me, were bound in pray'r with me.

dim.

in pray'r with me, were bound in pray'r with me.

cresc. *f* *p*

p *p*

A - bove, — what glo - ries play, a -

p

A -

f *p*

cresc. *f* *p*

bove, — what glo - ries play, Seem - ing as though — the fields of

cresc. *f* *p*

bove, — what glo - ries play, Seem - ing as though — the fields of

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key signature of two flats (B-flat major or D-flat minor). The piano accompaniment is in a grand staff (treble and bass clefs). The first vocal line starts with a *cresc.* marking, followed by a *f* (forte) dynamic, and then a *p* (piano) dynamic. The lyrics are: "bove, — what glo - ries play, Seem - ing as though — the fields of". The piano accompaniment features a *cresc.* marking, a *f* dynamic, and a *p* dynamic.

pp

light Were o - pen'd to my wond'ring sight.

pp *cresc.* *sf*

light Were o - pen'd to my wond'ring sight. This — is the Sab - bath

The second system of the score continues the vocal and piano parts. The vocal staves are in the same key signature. The piano accompaniment is in a grand staff. The first vocal line starts with a *pp* (pianissimo) dynamic. The lyrics are: "light Were o - pen'd to my wond'ring sight.". The second vocal line starts with a *pp* dynamic, followed by a *cresc.* (crescendo) marking, and then a *sf* (sforzando) dynamic. The lyrics are: "light Were o - pen'd to my wond'ring sight. This — is the Sab - bath". The piano accompaniment features a *pp* dynamic.

f

This — is the Sab - bath day!

f

day! This — is the Sab - bath day!

cresc. *f* *p*

The third system of the score concludes the vocal and piano parts. The vocal staves are in the same key signature. The piano accompaniment is in a grand staff. The first vocal line starts with a *f* (forte) dynamic. The lyrics are: "This — is the Sab - bath day!". The second vocal line starts with a *f* dynamic. The lyrics are: "day! This — is the Sab - bath day!". The piano accompaniment features a *cresc.* marking, a *f* dynamic, and a *p* dynamic.

Morning Prayer

Fullerton L. Waldo

P. Tschaikowsky. Op. 39

Lento

p

Dear God of Heav-en, Look down on me, Hum-bly with long-ing I

mf *p* *f*

look up to Thee, There in Thy glo-ry Of stars and the sun; Yet

f *mf*

love shall go with me, Thro' this day be - gun. Thy love goes with me, Thy

dim. *pp*

love goes with me Thro' the day be - gun, thro' the Day!

dim. *pp*

Prince of Peace

Alice Morgan Harrison

Bessie Carol Merz

Maestoso

Soprano

Prince of Peace, Thine an-gels still Car-ol ti-dings of good will. Far a-
 Prince of Peace, Thou art not far, For we see Thy fade-less star Flash-ing
 Prince of Peace, all liv-ing men Shall pro-claim Thy name a - gain, King of

Alto

Prince of Peace, Thine an-gels still Car-ol ti-dings of good will. Far a-
 Prince of Peace, Thou art not far, For we see Thy fade-less star Flash-ing
 Prince of Peace, all liv-ing men Shall pro-claim Thy name a - gain, King of

Tenor

Prince of Peace, Thine an-gels still Car-ol ti-dings of good will. Far a-
 Prince of Peace, Thou art not far, For we see Thy fade-less star Flash-ing
 Prince of Peace, all liv-ing men Shall pro-claim Thy name a - gain, King of

Bass

Prince of Peace, Thine an-gels still Car-ol ti-dings of good will. Far a-
 Prince of Peace, Thou art not far, For we see Thy fade-less star Flash-ing
 Prince of Peace, all liv-ing men Shall pro-claim Thy name a - gain, King of

Piano
accomp.
(ad lib.)

Maestoso
f *cresc.*

f
 bove the storms out-whirled On the wa-ters of the world, We can hear the glo-rious
 thro' the sin-black night Rays of Love's e - ter - nal light; Lead-ing man - y hearts to
 kings and Lord of lords, And for ev - er sheathe their swords. Know we, God can nev - er
 bove the storms out-whirled On the wa-ters of the world, — We can hear the glo-rious
 thro' the sin-black night Rays of Love's e - ter - nal light; — Lead-ing man - y hearts to —
 kings and Lord of lords, And for ev - er sheathe their swords. — Know we, God can nev - er
 bove the storms out-whirled On the wa-ters of the world, — We can hear the glo-rious
 thro' the sin-black night Rays of Love's e - ter - nal light; — Lead-ing man - y hearts to
 kings and Lord of lords, And for ev - er sheathe their swords. — Know we, God can nev - er
f

cresc.

song, — And we lis - ten, and we long — For Thy com - ing, Prince of
 pray, — With de - sire to haste the day — Of Thy com - ing, Prince of
 fail, — And we her - ald Thee, and hail — Thine on - com - ing, Prince of

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ff

Peace! And we lis - ten, and we long For Thy com - ing, Prince of Peace!
 Peace! With de - sire to haste the day Of Thy com - ing, Prince of Peace!
 Peace! And we her - ald Thee, and hail Thine on - com - ing, Prince of Peace!

ff

Peace! And we lis - ten, and we long For Thy com - ing, Prince of Peace!
 Peace! With de - sire to haste the day Of Thy com - ing, Prince of Peace!
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Immanuel

Words by
Alice Morgan Harrison

Music by
Bessie Carol Merz

Soprano
Alto
Tenor
Bass
Piano

Be-hold! To end the far-spent night, He comes, who is the Lord of Light, Im-man-u-

el! He comes, for all the world is His. He comes to reign, whose right it is. Hear, Isra-el!

2.
Behold! The hope of ages past,
The Wonderful, the first and last,
Life's living well.
He comes, who called for man's rebirth,
The Christ, whose power shakes heaven and earth.
Watch, Israel!

3.
Behold! He stands before the door,
Who is alive for evermore,
Whom seers foretell.
He comes, "the bright and morning star,"
Redeemer of all things that are.
Pray, Israel!

4.
Behold! The nations' deep desire,
Whose love is as a purging fire,
Sin to dispel.
He comes! Rejoice! Be not afraid!
The government on Him is laid.
Sing, Israel!

Creation

Moderato ($\text{♩} = 60$)

Jos. Haydn

pp sotto voce

And the Spir - it of God mov'd up -

pp

on the face of the wa - ters: and God said,

p

mf *p* *ff accel.* *mezza voce*

Let there be light and there was light. A

ff accel.

ff

Allegro moderato (♩ = 120)

new cre - a - ted world, a — new cre - a - ted

world springs up, springs up at —

God's com - mand, A new cre - a - ted

world a — new cre - a - ted world springs up, springs

up at God's com - mand, springs up at God's com -

mand, springs up at God's com - mand.

"Give God the glory" is the one theme that sings through all that "Papa" Haydn has written, and his beautiful, happy, *childlike* conception of the Creator and creation expresses itself in that simple, direct utterance of his "New Created World." I would have every child in the world taught this theme; both to sing, and intelligently to *understand* the meaning of these words: "And the spirit of God moved upon the face of the waters, and God said, 'Let there be light,' and there was light," and "a *New Created World* springs forth at God's command."

When the childlike sense of wonder and questioning asserts itself, explain what this light is. Illustrate it by the radiant symbol of light that illumines our harbor, the woman "clothed with light" typifying Liberty. Tell the children that this symbol of liberty has stood since 1885 with her torch of light in her hand, whose beams have tenderly guided countless numbers of wandering children of other lands into the sheltering arms of this great mother city. Tell them, as the day which is set aside for the celebrating of the signing of our Declaration of Independence approaches, that the worldwide new Declaration of Independence, the glorious liberty of *all* men, can come only as we conceive a Creator, who is divine universal Love.

I believe that Joseph Haydn had this vision, and that our new-born child nation inspired it, for his conception of the "New Created World" was formulating when we were a baby among nations. The booming of cannon was heard all around him, but that did not quench his childlike spirit or prevent his giving forth his glorious message in "The Creation."

There is no warring element in this "new created world," but the singing of the "merry lark" and "the cheerful host of birds." The "cooing of the tender doves" mingling with "the nightingale's delightful notes,"—even the "immense leviathan" was merely "sporting in the foaming wave" to Haydn. In response to the praise of one of his distinguished contemporaries, he said: "It was all a gift from God,—I have followed the same course in my life as in my compositions. I have begun and ended them with a 'Praise God,' and all through my life has run a golden thread of divine memories. To Him be all honor and thanks from these poor lips. My whole life bears the impress of His merciful love."

Tell the children and those of "a larger growth," that the light of spiritual Love is hastening the revelation of The "new created World"—the universal divine democracy, with one "Lord of lords" and "King of kings" at its head, leading all who are obedient to the divine presence—the ideal Christ man in the image and likeness of the Supreme Power—God. "Of this government there shall be no end." Let us dance with "Papa" Haydn in his "verdure clad" fields, crown him with an immortal wreath woven of sprigs from his "healing plant," and sing with him "Let there be light" and hear the answering call, from the children of the world, "There *is* Light."

KITTY CHEATHAM.

CENTRAL CIRCULATION
CHILDREN'S ROOM



